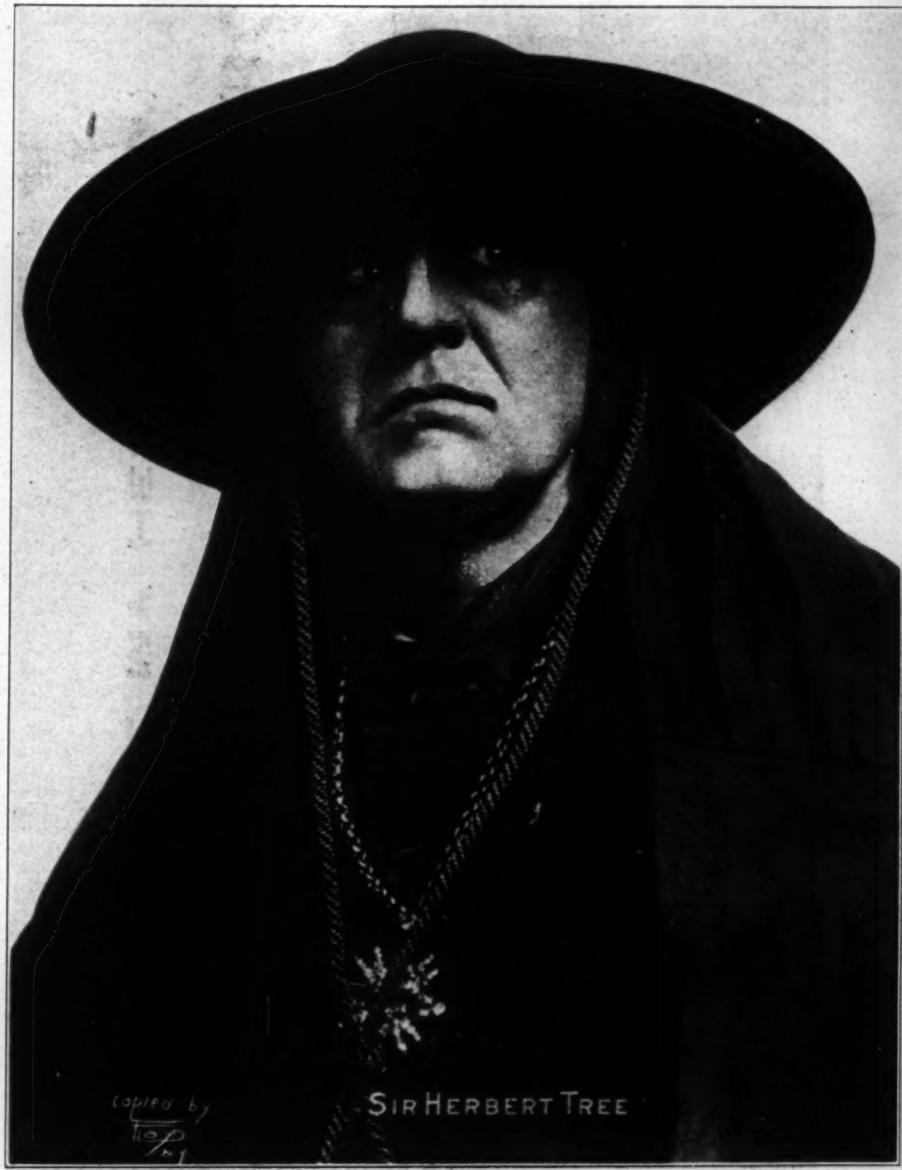


MARCH 25, 1916

TEN CENTS

THE NEW YORK

CLIPPER



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Founded in 1853 by Frank Queen

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BROADWAY'S OVERNIGHT HIT**THE RAG SENSATION**

ONE
TWO
THREE
FOUR

WITH YOUR FIDDLE AND BOW**(YOU STOLE MY HEART AWAY)**

BROADWAY MUSIC CORP., WILL VON TILZER, Pres., 145 W. 45th St. N. Y. C.
BOSTON, 218 Tremont St. CHICAGO, 145 N. Clark St.

WORDS BY WILLIAM TRACEY, THE BOY WHO WROTE "WILL HAVE
A BABY IN MY OLD KENTUCKY HOME" AND "PICTURE ME BACK
HOME IN TENNESSEE." YOU CAN'T STOP HIS LATEST ONE.

NEW YORK CLIPPER

THE OLDEST AMERICAN THEATRICAL JOURNAL

Copyright 1916, by the Frank Queen Publishing Company (Limited).

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NEW YORK, MARCH 25, 1916.

VOLUME LXIV-No. 7
Price, Ten Cents.

BIGGEST AMUSEMENT BUILDING TO BE ERECTED IN NEW YORK.

CHICAGO MILLIONAIRES SAID TO BE PROMOTERS. WILL COST \$6,500,000.

SITE IS SIXTH TO SEVENTH AVENUES, FIFTIETH TO FIFTY-FIRST STREETS.

A report which is given much credit in real estate circles in New York is to the effect that an immense building, containing a convention hall, two theatres, roof garden, concert hall and offices, will be erected on the site of the old car barn, which runs from Fiftieth to Fifty-first Streets, and from Sixth to Seventh Avenues. The cost of the entire outlay will be about six and a half million dollars. A syndicate of Western men is said to be behind the enterprise. They include, among others, Julius Rosenwald, president of Sears, Roebuck & Co., and William Wrigley, the chewing gum man.

It was said that the convention hall alone will seat twelve thousand. New York City lost the last Democratic convention to Baltimore, despite the fact that New York was preferred for its hotel facilities, because there was no building here sufficiently large for a convention of that size. Other conventions have been lost to New York for the same reason.

The convention hall will be of the folding type; that is, the big area will be divided into sections, which may be thrown into an immense place by removing partitions. The hall will also be suitable for the circus and all big public events, such as the horse show, athletic meets, six days races, automobile exhibitions and military carnivals.

The convention hall will cover the greater part of the 160,000 square feet of surface area in the block. This part of the amusement community will probably be at the East end of the block, the section toward Sixth Avenue. The big hall has also been considered for central position in the block, it was said last week, with theatres, skating rinks and other amusement structures on each side. In any event, the hall will not be on the Seventh Avenue front.

The theatres planned for the property not taken by the convention hall will be the equal in size of any in the city except the Metropolitan Opera House. They will be at the Seventh Avenue end.

There will be small halls in the convention building suitable for musicales and private theatricals. Numerous concert halls of various sizes will be found in the building. Ice skating will be a feature of the Summer entertainment. It will be run in connection with a fine restaurant, but there will be more than one restaurant.

The roof is to be laid out as a garden, cafe and restaurant, which the builders will try to make the finest ever seen in New York. During the Winter the garden will be enclosed in glass.

Though the use of the block has been definitely decided by the syndicate, its members are divided as to whether it will be a series of buildings or one great structure. That will be settled, however, as soon as the Interborough has closed the sale.

DISSOLUTION ORDERED.

Federal Judge Landis, of Chicago, last week ordered the dissolution of the Associated Bill-posters of the United States and Canada, holding it restrains trade.

AN INTERRUPTED REHEARSAL.

Marie Wilson Kent, who was at the Lyric Theatre, Newport, Ky., rehearsing with the Gus



THEATRICAL JOURNAL

LOEW PURCHASES MOSS' 86th STREET THEATRE.

SOL BRILL SELLS OUT.

BALANCE OF MOSS HOUSES WILL PROBABLY BE SOLD.

The purchase of the Eighty-sixth Street Theatre by Marcus Loew, has placed him in a position to grant the request of many of the patrons of his other theatres in this section, namely the Opheum and Yorkville, by devoting the theatre exclusively to photoplays.

The purchase of Sol Brill's interests in the Moss & Brill Co. by B. S. Moss has added weight to the rumor, wherein Marcus Loew is to buy or control the remaining houses in New York of the original Moss & Brill circuit.

These houses are the Hamilton, Regent, Jefferson and Prospect, and it is practically admitted that in event of no outright purchase by Loew, the house would play Loew acts probably on a profit-sharing basis.

B. S. Moss has devoted much of his time to his motion picture interests of late, and it is believed he will specialize in this field in event the deal is consummated.

U. S. V. M. ASS'N GETS LICENSE.

WALTER PLIMMER VINDICATED.

LESTER MAYNE RESIGNS FROM U. B. O.

For the past month Walter Plimmer has been conducting the business of the U. S. Vaudeville Managers' Association on a net basis, apparently without profit, owing to the non-issuance of a license.

It was said that the license was withheld owing to charges made against Plimmer by B. S. Moss and Mr. Hershfeld. At the office of Commissioner Bell a hearing was held, Messrs. Plimmer & Coughlin, through their lawyers, Frederic and Henry Goldsmith, proving all accusations and charges were without foundation.

The license will be issued this week, according to information received by the association, and will vindicate all parties concerned. Probably the most influential feature of the whole hearing was the unstained reputation held by Plimmer in his twenty odd years as an agent.

In addition to the above the association announces having placed Lester D. Mayne, formerly with the family department of the United Booking Office, as their Boston representative. Mayne is said to control the bookings of nearly thirty theatres in Connecticut, Massachusetts, New Hampshire and Maine, and will play the association acts in the future.

SIR HERBERT TREE.

Shakespeare's "King Henry VIII" was first produced by Sir Herbert Beerbohm Tree at His Majesty's Theatre, London, Sept. 1, 1910, and ran to crowded houses for considerably over two hundred nights.

Sir Herbert Tree, who has favored New Yorkers with this gorgeous production, now appearing at the New Amsterdam, New York, since March 14, is pictured in this issue in his famous character of Cardinal Wolsey.



ROSA MARGUERITE RICCIARDI.

Soprano, who has just arrived from Europe, where she appeared at all the principal theatres, will soon make her debut in New York, previous to a tour in South and Central America. Miss Ricciardi sings in French, English and Italian.

WAR ON CABARETS.

CINCINNATI LAYS DOWN DRASIC LAW AND CONFINES SINGERS TO STAGE.

Cincinnati is putting a check rein on the cabarets. No longer will singers be permitted to prance up and down the aisles of hotels and restaurants. Chief Copelan has issued an edict confining their activities to the stage. The afternoon cabaret has been abolished. Only performances between 6 and 8 P. M. and 10 and 12 P. M. will be permitted. The action was taken as a curb upon questionable women who heretofore have mingled with men during performances.

MARY NASH BACK.

Mary Nash, who left the Grace George company at the Playhouse to appear in "The Ohio Lady," in Chicago, rejoined the Playhouse company last week.

THE INTERNATIONAL CIRCUIT.

CIRCUIT PLAYING POPULAR PRICE ATTRACTIONS COMPLETED.

OPENS ON LABOR DAY.

President Gus Hill has announced the list of cities which will play the attractions included in the new circuit, and especially organized and equipped for the same. The shows are so arranged in their bookings that attractions of similar nature will not follow each other. Melodramas, spectacles, farce comedies, magic and other shows are judiciously mingled.

The route, opening on Labor Day, includes:

Brooklyn	Minneapolis
New York	Omaha
Brooklyn	Kansas City
New York	St. Louis
Providence	Indianapolis
Boston	Cincinnati
Albany-Schenectady	Louisville
Rochester-Syracuse	Nashville
Montreal	Memphis
Toronto	New Orleans
Buffalo	Birmingham
Pittsburgh	Atlanta
Cleveland	Richmond
Dayton-Columbus	Norfolk
Toledo	Baltimore
Detroit	Philadelphia
Chicago	Philadelphia
Chicago	Jersey City
Chicago	Paterson
Milwaukee	Newark
St. Paul	

Forty-one weeks have been provided. The list of theatres and of the attractions will be ready for announcement about April 1.

WILLIAM WINTER HONORED.

A notable gathering of stage stars and other professions paid tribute to William Winter at the testimonial given in his behalf March 14 at the Century Opera House, and helped materially towards its success. More than \$5,000 was realized.

Mr. Winter himself sat in the beflowered box on the left hand side of the house, with John Burroughs, Elihu Root and Sir Herbert Beerbohm Tree.

The program was an excellent one. The first part was devoted to personal tributes, a dance by Ruth St. Denis, and the first act of "The Great Lover," by Leo Dritschtein and his company. The second part was a novelty masque, "The House of Magic," by Herman Hagedorn, in which acts from nineteen Shakespeare plays were given.

Those who participated included: Elsie Ferguson, Julia Arthur, Orrin Johnson, Mrs. Sol Smith, Viola Allen, Fuller Mellish, Blanche Bates, Eugene Ormonde, Beatrice Cameron, Clarence Derwent, Oswald Yorke, Norman Trevor, Fred Eric, Rose Coghlan, Percy Haswell, Jane Cowl, Henrietta Crosman, Isabel Irving, Frederick Lewis, James K. Hackett, Kathryn Kidder, Eric Blind, George G. Carr, Pedro de Cordoba, Mary Lawton, Allen Thomas, Alexander Leftwich, Conway Tearle, Louis Calvert, Albert Bruning, James O'Neill, Wilton Lackaye, Alice Fisher, Brandon Tynan, Crystal Herne, Rowland Buckstone, Walter Hampden, Gerald Homer, Hermann Lieb, Annie Russell, David Bispham, Idelle Patterson and L. K. Ansopher.

Mr. Winter has sent a letter of thanks to Daniel Frohman, president of the Winter testimonial.

MARCH'S MUSICAL COMEDY REVUE.

Some time ago, through THE CLIPPER, Harry A. March offered a substantial reward for a name for his new musical comedy company, which is to play the week stands. His answers, to the number of over three hundred, came from four continents, and varied from the sublime to the ridiculous. For example, one suggested "Fifty-Fifty," referring to the fact that half the offerings were to be comic opera and half to be musical comedy, to "Escaped From Canton," evidently referring to Manager March's former residence in Canton, O. The title which won the prize was submitted by a former employee now in a German military prison. It is March's Musical Comedy Revue, which combines brevity and descriptive power. The revue will open early in the Summer in a park as yet undetermined. Among those already engaged for the revue are: Lew J. Welsh, who is now comedian with Mar-

guerite Fields; Eva Lappin, Charles George, J. Henri Weber, musical director; Arthur Leedham and Baby Glory Leedham. A full chorus will be carried.

MRS. FITCH LOSES "TRUTH" SUIT.

The suit instituted by Mrs. Alice M. Fitch, wife of the late Clyde Fitch, for alleged violation of the copyright law in connection with her husband's play, was dismissed last week in the Federal District Court. Courtland H. Young, magazine publisher, and Sallie Underhill, author of the story, "Truth," which appeared in Young's magazine in 1913, were the defendants.

In rendering the decision Judge Hand called attention to the fact that at the time Clyde Fitch wrote the play and assigned it to the Macmillan Company, the copyright law did not cover rights of novelization.



HOWARD F. MACDONALD,
A Feature in Vaudeville.

BELASCO ANSWERS CHARGES.

In his answer filed last week to the suit brought by Lilla Longson, author of "The Choice," on which she claims "The Boomerang" is an infringement, David Belasco denied the charges.

While Mr. Belasco admits that certain words and stage settings in his play resemble those in "The Choice," he denies any similarity whatever between the two plays.

He admits that prior to commencement of the suit Miss Longson notified him of her claim of infringement and requested him to discontinue the performances of "The Boomerang," which he refused to do.

Winchell Smith, one of the authors of the Belasco play, was also named as a defendant.

SUNDAY CONCERTS ALLOWED.

Richard Tant, manager of the Grand, Augusta, Ga., appeared before the City Council and succeeded in defeating the effort of certain members of the Ministerial Alliance to stop the Sunday concerts now offered at the Grand, under the direction of Señor Jose Andonegul.

K. & E. BOOK ORPHEUM, NEWARK.

Klaw & Erlanger have entered into a contract with the Orpheum, Newark, N. J., whereby they will book that theatre, to take effect on or about Sept. 1, and expiring Oct. 9, 1926. The same attractions as the Montauk, Brooklyn, will be booked.

CHANGES NAME.

Hart's Theatre, at Frankford Avenue and Cumberland Street, Philadelphia, Pa., has been renamed the Star, and will reopen next week, with moving pictures.

FRIARS FROLIC PLANS.

The extensive and exhaustive plans now being prepared for the Friars' Frolic of 1916 promise to make this the greatest of all previous frolics. The dozens of headliners who have already enlisted to go on tour are very enthusiastic, and success seems assured.

A. L. Erlanger has arranged the route, Sam H. Harris is general director, George M. Cohan, general stage director, and Fred Block, business manager.

The call to rehearsals will be issued in a few days, for already George M. Cohan is busily engaged in laying out the program.

The first performance will take place May 28, in New York, and then follow Atlantic City, Philadelphia, Baltimore, Pittsburgh, Cleveland, Columbus, Cincinnati, St. Louis, Chicago, Detroit, Buffalo, Rochester, Boston and Providence.

WHITE RATS EXTENSIONS.

At the meeting held March 14, Nat Wills presided, and Fred Niblo, Digby Bell and Grant Stewart addressed the largest crowd that ever attended a closed meeting.

A delegation of the Hebrew Actors' Association attended to endorse the White Rats policy.

Wm. H. Farrell is the chief deputy organizer of a colored branch of the Rats, with headquarters at 145 W. Forty-fifth Street, and which has over three hundred members.

An open meeting for Tuesday, March 21, was announced, also a tour of organization to be made by Harry Mountford, embracing Chicago, where he will speak March 24, Winnipeg March 28, and from there to Seattle, Portland, San Francisco, Los Angeles, Salt Lake City, Denver, Kansas City, St. Louis, Chicago, Washington and Philadelphia.

MARJORIE RAMBEAU A WOODS STAR.

The much discussed question of the right of Marjorie Rambeau's services was thrashed out and settled last week when, after long negotiations, A. H. Woods acquired from Oliver Morosco one year of the term remaining to him, and Miss Rambeau signed a contract with him for an additional five years. Miss Rambeau will be starred for the six years.

The plays in which Mr. Woods plans to present her include a play by her husband, Willard Mack, "Gentleman, Think It Over," and "Cheating Cheaters," by Max Marin.

"MAYOURNEEN" FOR AMERICA.

Corey, Williams & Riter have secured the American rights of Louis N. Parker's romantic Irish comedy, "Mayourneen," which scored such a success in London. The play will go into rehearsal this Spring, but New York will probably not see it until Fall.

BARRIE WAR PLAY PRODUCED.

(Special cable to THE CLIPPER.)

LONDON, March 17.—Barrie's new war play, "A Kiss for Cinderella," was given a handsome production last night at Wyndham's Theatre. Hilda Trevelyan, as the heroine, scored an individual triumph.

HITCHCOCK IN NEW PIECE.

Raymond Hitchcock will make his London debut at the Prince of Wales Theatre, next week, under the direction of Alfred Butt, in a new musical piece, "Mr. Manhattan," which is having its first performances this week in a provincial city.

Mr. Butt is planning to produce "The Beauty Shop" on an elaborate scale, and Mr. Hitchcock will appear in it after his engagement in "Mr. Manhattan."

"VEIN OF GOLD" CLOSES.

Margaret Anglin's new play, "The Vein of Gold," closed in Cincinnati after a fortnight of unpleasant life. The star revived "Taming of the Shrew" after the Lyric engagement in Cincinnati.

INVADING THE EAST.

The Cincinnati Symphony Orchestra, directed by Dr. Ernest Kunwald, will make an Eastern tour next season, visiting New York and Boston. Once before such an invasion was outlined and then canceled. Musical Cincinnati will watch the journey of her musicians with thrillful interest.

March 25

THE NEW YORK CLIPPER

Founded in 1853.
THE FRANK QUEEN PUBLISHING CO. (Limited)
PROPRIETORS.

ALBERT J. BORIE,
EDITORIAL AND BUSINESS MANAGER.

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SOUTHWESTERN BUREAU
Al. Makinson, manager and correspondent, 1125 Grand Avenue, Kansas City, Mo.

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ANSWERS TO CORRESPONDENTS.

E. L. M.—He was not.
J. W. G., Columbus.—We have no record of his death.

W. A. M.—Address the White Rats' Clubhouse, 229 West Forty-sixth Street, New York.

POKER.—He must declare splitting the openers.
AVERAGE.—We cannot give the average.

DOES it ever occur to you as you sit in front and look at a show why it is that some one act stands out prominently—and it's not always the headliner either. It might, if you took the trouble to find out!

HE OR SHE OR THEY have a dab of individuality—a something different—a song—a mannerism resourceful, prolific!

NO MATTER how ambitious you may be you can't make good without some or all of these attributes.

WHAT stands good for an act stands equally good for a song writer—he or they must be not only resourceful, prolific, but must stand the gaff of the hardest audience in the world—the artist!

HE PLANS months and months ahead of each season. He knows he can't make good unless he delivers the goods to attract the publisher, the performer, the audience in their rotation.

HE GETS his returns only from the sales of copies. Therein the pop song writer differs from the musical comedy or operatic author and composer—for, even if the public does not buy copies of the music of the show, it does get a share of the box office receipts as compensation.

RARELY does a pop writer earn anything worth noting on a comedy song—these are written especially for use on the stage by performers—yet it must be a crackerjack or the artist will not use it.

THEY must not only have new ideas, but also the ability to develop them and carry them to a finish, satisfactory not only to the performer but to the publisher as well, because, unless the publisher can sell a sufficient number of copies to reward the writers, their ambitions become squashed, and ever after, so far as writing is concerned, he is gone.

IT IS NOT unusual for a person to write one hit, but to be a real writer he must continue to write and consistently provide hits season after season.

BELIEVE us, it takes a big man with song brains to turn out hits—to keep and not lose his rank as a writer of hits he must turn them out season after season.

THAT'S why performers ought to and do appreciate their efforts, and that's why the writers are encouraged to keep on writing them.

AN UNSIGNED communication informs us of the birth of a baby girl on March 14 to Mr. and Mrs. Gene Kane (Kit Mallory), at Cleveland, O.

WILLARD MACK promises to have ready next month "The Melting of Mollie," in which Irene Franklin will star late in May.

EDDIE FOY, who has returned to New York after his tour of the Orpheum Circuit, has signed for a big New York production for this Summer.

UP-TO-DATE THEATRE CO., Inc., Plattsburgh, to conduct motion pictures, incorporated at Albany, March 15, for \$30,000; M. O. and H. W. Atwood and J. A. Freeman.

"THE HOUSE OF GLASS" leaves the Candler Theatre, Saturday, April 1, and "Justice," with John Barrymore in the leading role, will be seen at that theatre, opening April 3.

"POTASH AND PERLMUTTER IN SOCIETY" will end its engagement at the Lyric, April 1, and "Katinka" will be transferred there from the Forty-fourth Street Theatre.

HICKOK MUSIC CO., Inc., Poughkeepsie, musical instruments, talking machines, was incorporated at Albany, March 17, for \$10,000; J. M. Wickes, J. E. Easman and C. H. Hickok.

THE CLIPPER REGISTRY BUREAU

Enables you to register, without cost, any material you originate.

SEE COUPON ON ANOTHER PAGE.

V. V. SALES CO., Inc., musical instruments, motion picture machines, incorporated at Albany, March 17, for \$10,000; G. Hafer Jr., A. C. Denison and A. T. Enos.

DAVID BLAUFON has left the cast of "The Weavers," in which he played the role of Kutch, and will appear in a one act farce comedy, which is as yet unnamed.

STRAND THEATRE CORP., Ithaca, theatres, opera houses, places of amusement, motion pictures, incorporated at Albany, March 17, for \$40,000; W. Driscoll, F. E. Bates and W. A. Dillon.

HARRY CORSON CLARKE has finished indexing thousands of snap-shots taken by him on his last tour of the world. He and Mrs. Clarke sail, the first week in April, in search of the high spots they missed on their last trip.

MRS. EDWARD SCHELL, lion tamer, has filed a suit for divorce, in California. J. G. McMillan has been appointed referee to consider a division of their property, which includes a ranch at San Jose, Cal., and a number of wild animals.

A. CLIPPING sent us from The Evening News, Montreal, Can., speaks highly of the act of Bense and Baird. Florence Baird is exceptionally talented, while her partner lends all the assistance to make the act full of vim and vigor.

CHARLES BURROUGHS, an actor, was arrested for shoplifting in a New York store, March 18.

HELEN TURNER will play the leads in "The Cinderella Man" for a road show.

"HEDDA GABLER" was given for a special matinee March 20 at the Globe, New York.

ROBERT FRAZER will sail for London this week to play in "The Show Shop."

A. DAUGHTER, Elinore Catherine, was born to Mr. and Mrs. E. Jack Devine (Annie Mae Moan), March 11, at Rochester, N. Y.

NEWARK, N. J., will celebrate its two hundred and fiftieth anniversary this Summer, from May to October.

"THE LITTLE SHEPHERD OF KINGDOM COME" will be presented at Washington, D. C., April 3.

WILLIAM HARRIGAN sang "Dad's Dinner Pail" in the costume worn by his father, Edward Harrigan, at the Hippodrome, New York, 19.

THE Four Boises opened a five weeks' engagement with the Circus Orlando in Stockholm, Sweden.

THE last eight performances for "Stop, Look, Listen!" are announced for this week at the Globe, New York.

EVA MAY FRANCIS has been engaged by H. H. Fraze for "Nothing But the Truth," soon to be seen in New York.

"A PAIR OF SIXES" will celebrate its three thousandth performance during its engagement at the Standard this week.

MYSTIC THEATRE CORP., Brooklyn, to conduct theatrical and motion picture performances, was incorporated at Albany, March 15, for \$200,000; F. C. Allgaier, E. L. and G. H. Nicholas.

THE GRADUATION exercises of the thirty-second year of the American Academy of Dramatic Arts and Empire Theatre Dramatic School was arranged for Monday afternoon, March 20, in the Lyceum Theatre.

THE three hundredth performance of "Hip-Hip Hooray," at the Hippodrome, will be observed March 22, and every person attending will receive a souvenir edition of the Hippodrome skating book, by Charlotte.

WADSWORTH MOTION PICTURE CORP., theatrical, motion pictures and vaudeville, incorporated at Albany, March 14, for \$50,000; Samuel D. Lindsay, Valerie H. Wolff and Harrison E. Hoyt.

MARIE BOUCHER has replaced May Clarke and Bud Bucher has replaced Elwood Benton, with Taylor's Darlings of Paris Co. Mr. Taylor has put on new numbers and bits for the return trip East.

KELLY & DAMSEL have secured Joseph Stan-dish for the balance of the season. Joe Rose, who has been doing the Dutch part, will leave the Cabaret Girls in Rochester, March 25. The Cabaret Girls will close their season in St. Louis about the middle of June, after forty-five weeks.

PEGGIE PHINALLO, character comedian for the past three seasons with Al. Fatico's Co., is recovering after a serious illness at her mother's home in Ravenna, O.

JOHN F. CLARK, formerly connected with THE CLIPPER for a number of years, died March 14, at his home in Brooklyn.

V. M. P. A. HOLD MORE MEETINGS. FINANCE COMMITTEE APPOINTED.

OFFICES IN COLUMBIA THEATRE BUILDING.

At the meeting, Wednesday, March 15, of the Vaudeville Managers' Protective Association, a finance committee was appointed, with Martin Beck as chairman, to raise and care for the necessary funds with which to carry on the fight against the White Rats Actors' Union's "closed shop" propaganda.

It seems that both sides have "stripped decks for action," and last reports indicate that the ranks of the vaudeville managers have been augmented by hundreds of out-of-town managers, who doubtless believe in the old adage, "in union there is strength."

A circular letter has been sent to all managers throughout the country asking for a report on all acts playing their houses, and upon receipt of same is checked against a list of vaudeville acts having membership in the White Rats, also being used in completing this record. Up to the present it is claimed that less than one-half of the acts playing the big time are members of the union.

The Managers' Association have opened an office in the Columbia Theatre Building, and it was decided to have an assistant in charge of same, handling all callers and correspondence. It is expected that the office will be closed upon the settlement of all differences now pending.

Attending the last meeting were: Marcus Loew, B. S. Moss, William Fox, Martin Beck, J. J. Murdoch and many other well known managers.

TO DINE MARCUS LOEW.

Marcus Loew will be tendered a complimentary dinner by his friends at the Hotel Astor, on Sunday evening, April 9. The affair, which promises to be a gala event, will be held in the gold banquet hall and ballroom. It will mark the tenth anniversary of his theatrical career. The committee in charge of the dinner is composed of C. F. Zittel, "Zit;" Adolph Zukor, Joseph M. Schenck, Samuel Goldfish, B. S. Moss, David Bernstein, Louis Bernstein, Irving Berlin, E. J. Ludvigh, Reuben Samuels and Nicholas M. Schenck.

The honorary guests will be: William Randolph Hearst, William Courtleigh (shepherd of the Lambs), George M. Cohan (abbot of the Friars), Arthur Brisbane, A. H. Woods, Martin Beck, Marc Klaw, David Belasco, A. L. Erlanger, Lee Shubert, David Warfield, B. S. Moss, F. F. Proctor, Wm. A. Brady, Daniel Frohman, Charles B. Dillingham, Archibald Selwyn, William Fox, J. J. Murdoch, Percy G. Williams, Oliver Morosco, Theodore Rousseen, Dudley Field Malone, George Bell, Robert Adamson.

There will be dancing and a great vaudeville show. Ladies will adorn the boxes.

JOHN O'MALLEY AT THE HIPPODROME.

The Hippodrome Sunday night concert arranged in honor of St. Patrick's Day was especially notable for the appearance of the famous Irish tenor, John O'Malley, who, assisted by the wonderful accompaniment of Sousa and his band, never sang better or aroused more enthusiasm. Including those he sang a' encores, Mr. O'Malley gave no less than four songs from the catalogue of M. Witmark & Sons, each and every one of which came in for round upon round of applause from the delighted and monster audience. These songs were: "A Little Bit of Heaven," "Mother Machree," "That's How the Shannon Flows" and "Too-Ral-Loo-Ral-Loo-Ral, That's An Irish Lullaby."

CONFERENCE OF ORGANIZERS.

A special conference has been called by International Executive Harry Mountford, of the White Rats Actors' Union of America, of all the chief deputy organizers, to meet at the Sherman House, Chicago, March 24, to talk over business of importance.

The following chief deputy organizers will be present:

Joe Birnes, Illinois, Wisconsin and Iowa; Geoffrey Whalen, New England and lower Canada; Barry Connors, Pacific Coast; Geo. W. Searjeant, Kansas, Missouri and Arkansas; Jack McInerney,

Ohio and Kentucky; H. G. Lelliott, Michigan and Indiana; R. L. Horst, Albany and Ontario; H. Hayes, Manitoba; Ernest B. Carr, New York, Connecticut and New Jersey; also representatives from New Orleans, Atlanta, and many of the traveling deputy organizers, and a representative of the Australian vaudeville artists.

BELASCO ACTIVITIES.

David Belasco has secured for early presentation three new plays by well known authors.

A comedy by Roi Cooper Megrue went into rehearsal last week and will be seen about the middle of April, opening in Atlantic City. The cast includes: Carol McComas, Marion Abbott, Margot Williams, Helen MacKellar, Josephine Drake, Beverly West, Florence Deshon, Alice Carroll, Lillian Spencer, Stella Sumner, Frank Craven, Henry Stanford, Harry Leighton, Haywood Ginn, Ivan Simpson, Rowland Lee, Homer Barton and Allen Thomas.

Another is a new play by Willard Mack, based upon John A. Morosco's story, "Alias Santa Claus." Mr. Mack will appear in the cast, and others include: Tammany Young, Edward J. Porter, David Landau, Annie Mack Berlein and Camilla Crune. It is planned to present this early in May.

Later in the same month Frances Starr will appear in a new comedy by T. Wigney Percival and Horace Hodges. In the cast will be: Hilda Wright, Jerome Patrick, George Giddens and Henry Stephenson.

\$5,500 FOR ACTORS' FUND.

The benefit for the Actors' Fund, given at the Century Theatre, Sunday, March 19, was a decided success, and netted \$5,500 for that organization.

The performance was under the direction of A. Paul Keith, E. F. Albee and Martin Beck, while Fred Nibley was master of ceremonies.

Among those who appeared were the Ziegfeld Folly Girls, in "The Girls of New York" number; Mitzl Hajos and Tom McNaughton, Will Rogers, Joseph Santley, Nora Bayes, Kitty Gordon, Jack Wilson and the Dolly Sisters.

Such great interest is being manifested in the second annual ball of the Allied Arts of the Theatre, under the auspices of the Sixty Club, for the benefit of the Actors' Fund of America, at the Hotel Astor, on March 30, that it has been decided to issue 2,000 tickets this year instead of limiting to 800, as was done last year, when the first Allied Arts ball was given under the auspices of the Players' Club.

MAUDE ADAMS' MOTHER DEAD.

Mrs. Annie Asenath Adams Kiskadden, mother of Maude Adams, died late Friday night, March 17, at her home in Salt Lake City. Maude Adams, who canceled her engagement here upon receipt of the news of her illness, was at the bedside at time of death.

Mrs. Kiskadden was born in a log cabin near Salt Lake City, in 1848, and as a young girl interested herself in amateur theatricals. At the age of seventeen she made her professional debut, and became a noted actress. She retired from the stage eight years ago.

"WOETING OF EVE" TO OPEN 23.

"The Wooing of Eve" will be given its premiere March 23 at the Lyceum, Rochester, N. Y., with Laurette Taylor in the leading role, and a supporting cast including: Phillip Merrivale, W. L. Abingdon, Ramsay Wallace, Herbert Yost, F. W. Permanent, Leslie Austin, Basil West, Scott Archer, Violet Kemble Cooper and Lynn Fontanne.

H. W. SAVAGE TO MOVE.

Henry W. Savage will leave the brown stone-front mansion at 108 West Twenty-fifth Street, where he has had his offices for seven years, and on April 20 will nail the firm's brass plate to the front door of the Candler Theatre Building (226 West Forty-second Street).

THEATRICAL WAR IN AUSTRALIA?

With the arrival in New York this week of E. J. Tait comes the news that that gentleman has signed as general manager of the J. C. Williamson, Ltd., the leading theatrical concern of Australia. It appears that the resignation of Mr. Tait was caused by a difference of opinion regarding policy.

Mr. Tait, who is making his New York headquarters with M. Witmark & Sons, is going to start an opposition circuit to the long established Williamson Circuit in Australia, and his chief purpose in coming to New York is to purchase plays. Among those he has secured are "Peg o' My Heart," "The Blue Paradise" and "Alone at Last." It is possible that he will engage many American players while here.

FOR THE INTERNATIONAL CIRCUIT.

Among the managers who will have attractions in the wheel of the new popular price circuit, the route of which appears on another page, are: Rowland & Clifford, Max Spiegel, A. A. Spitz, Walter Jordan, Hurtiz & Seamon, C. O. Tennis, Paul Gilmore, Edwin F. Rush, William S. Clark, Martin J. Dixon, A. H. Zinn, Charles H. Waldron, Maurice Jacobs, Sidney R. Ellis, A. H. Woods, Gus Hill, Robert Campbell, Gus Edwards, George H. Nicolai, William Miller, Charles E. Blaney, Vaughan Glaser, H. W. Taylor, Arthur Alston, Leffler & Bratton, Lew Morton, Peter S. Clark, J. G. Jernon, William Watson, Harry Blaney, Eugene Blair, Jack Reid, Thomas E. Shea, Lottie Williams, Dave Marlon, Gracie Emmett, Lillian Mortimer, Clay Lambert and Vance & Sullivan.

ANOTHER WITMARK RECORD.

Two big double headline acts are featuring M. Witmark & Sons' song hits this week at prominent New York theatres. In each case the acts are billed in two different houses, the songs they are singing represent some of the most popular songs of the day. The big Irish success, "She's the Daughter of Mother Machree" is featured in the act presented by the Chung Wha Comedy Four, at the Orpheum, Brooklyn, and at the Palace, New York. The other double that is doubling is Kramer and Morton, who, at the Alhambra and Royal, are commanding the applause with that Mely ditty, "Are You From Dixie?"

"Are You From Dixie?" is proving a success with Sophie Tucker. With such a song and such a singer, how could it be different?

INTERSTATE ADDS NEW HOUSES.

The Interstate Family Circuit has been given some of the houses which have heretofore been booked by the Western Vaudeville Managers' Association, and the Interstate shows open in the new houses next week. The new additions to the circuit as announced by Ray Whitfield are: Globe, Kansas City, Mo.; Park, Hannibal, Mo.; Gem, Kirksville, Mo.; Jefferson, Springfield, Mo.; Best, Parsons, Kan. The houses secured by the interstate were formerly booked by Eddie Hayman. Other houses served by Hayman go to Thomas Burchill and Dick Hoffman, by a recent ruling at the W. V. M. A. The Princess in Fort Dodge, will be booked, after March 26, by Dick Hoffman.

LOSES HIS FATHER.

John F. Clark, seventy years of age, father of Wm. Clark, stage manager at Palace, New York, died Thursday, March 16, at his home, Bay Ridge, Brooklyn, N. Y., after a short illness.

DEATHS

In Loving Memory of My Dear Friend and Pal,
RALPH NICKLOW.
Who passed 'n Dec. 27, '15.
Mitchell Ingraham.

NAPIER LOTHAN, March 18.
BERT EDWARDS, March 12.
RICHARD F. MORRISON, —.
SAMUEL J. FLEISHMAN, March 8.
LILLIAN BELL, —.
LEAH BERRY, March 11.
WM. LE ROY, March 13.
RIGOLETTO E. GRINBAUM, March 16.
PETE HAMPTON, March 13.
MRS. ANNIE ADAMS, March 17.
TOM KARL, March 19.
BEN D. BARNETT, March 16.

NEW YORK CITY.

CONTINUED ATTRACTIONS.

ASTOR—"Cohan Revue of 1916," seventh week.
BELASCO—"The Boomerang," thirty-third week.
BOOTH—"Pay Day," fourth week; second at this house.
COMEDY—"The Fear Market," ninth week; fourth at this house.
CASINO—"The Blue Paradise," thirty-fourth week.
CRITERION—Viola Allen and James K. Hackett, seventh week.
CANDLER—"The House of Glass," thirtieth week and last fortnight.
COHAN'S—Mitzl Hajos, in "Pom-Pom," fourth week.
CORT—"The Blue Envelope," second week.
EMPIRE—Elsie Ferguson, in "Margaret Schiller," eighth week; second at this house.
ELTINGE—"Fair and Warmer," twentieth week.
FORTY-FOURTH STREET—"Katinka," fourteenth week and last fortnight at this house.
FORTY-EIGHTH STREET—"Just A Woman," tenth week.
FULTON—"The Melody of Youth," sixth week.
GAIETY—Mrs. Fiske, in "Estwhile Susan," tenth week.
GLOBE—Gaby Deslys, in "Stop! Look! Listen!" thirteenth and last week.
HIPPODROME—"Hip-Hip-Hooray," twenty-sixth week.
HARRIS—"Hit-the-Trail Holliday," twenty-eighth week; seventh at this house.
HUDSON—"The Cinderella Man," tenth week.
LYRIC—"Potash & Perlmutter in Society," twenty-third week and last fortnight.
LIBERTY—Julia Sanderson, Donald Brian and Joseph Cawthorn, in "Sybil," eleventh week.
LONGACRE—Leo Ditzchelm, in "The Great Lover," twentieth week.
LYCEUM—"The Heart of Wetona," fourth week.
NEW AMSTERDAM—Sir Herbert Tree's Shakespearean Tercentenary Festival, second week.
PLAYHOUSE—Grace George is in her twenty-sixth week at this house, in repertoire.
PUNCH AND JUDY—"Treasure Island," seventeenth week.
PRINCESS—"Very Good, Eddie," thirteenth week.
REPUBLIC—John Mason and Jane Cowl, in "Common Clay," thirty-first week.
THIRTY-NINTH STREET—Emily Stevens, in "The Unchaste Woman," twenty-fourth and last week.
WINTER GARDEN—"Robinson Crusoe Jr.," sixth week.

THE FILM THEATRES.

Broadway—"One Day."
Strand—John Barrymore, in "The Lost Bridegroom."
Knickerbocker—W. S. Hart, in "The Aryan." New York—"Yaqul," with Hobart Bosworth, on Wednesday; Thursday, Charles Cherry, in "Passersby"; Robert Warwick, in "The Supreme Sacrifice," on Friday; Antonio Moreno and Dorothy Kelly, in "The Supreme Temptation," on Saturday; Mabel Tallaferro, in "Her Great Price," on Sunday.
Park—Marvelous Maciste, the Giant of Capri.
Academy—"The Bondsman," with Wm. Farnum.

"THE MERRY WIVES OF WINDSOR."

Criterion (Jas. K. Hackett, mgr.)—*The Merry Wives of Windsor*, Shakespeare's immortal comedy, 20. The cast: Sir John Falstaff, Thomas A. Wise; Mr. Ford, Orrin Johnson; Mr. Page, Fuller Mellish; Fenton, Paul Gordon; Justice Shallow, Owen Meech; Sir Hugh Evans, Ernest Cove; Dr. Culus, Robert Paton Gibbs; Slender, Percival Vivian; Host of the Garter Inn, Charles W. Butler; Bardolph, William E. Evans; Pistol, Edward Kummerow; Nym, Forrest Doolittle; Robin, Reggie Shefield; Simple, Barry McCullum; Ruby, Ralph Bradley; John, servant at Ford's, Harry Smith; Robert servant at Ford's, John Sullivan; Mistress Ford, Viola Allen; Mistress Page, Henrietta Crossman; Anne Page, Beatrice Beckley; Mistress Quickley, Annie Hughes; Villagers, Fairies, Musicians, Children, etc.

James K. Hackett's current production of Shakespeare's rollicking comedy, "The Merry Wives of Windsor," is notable for a truly remarkable performance by a cast that individually and collectively well nigh approaches perfection, supplemented by scenic accessories of rare beauty and artistic excellence.

Josef Urban, the *maestro* wizard of lights and shadows, has more than proved his undisputed claim to master designer of stage pictures in the four exquisite sets provided for the play.

Richard Ordynski is also entitled to a special word of praise for directing a performance atmospheric to the last degree and highly distinctive in its manner of presentation.

Thos. A. Wise was delightfully unctuous as Falstaff; Viola Allen charming as Mistress Ford, and Henrietta Crossman offered a convincingly jolly interpretation of the Mistress Page role.

Others who scored in congenial parts were: Orrin Johnson, Fuller Mellish, Robert Paton Gibbs, Owen Meech, Chas. W. Butler, Ernest Cove and Percival Vivian. Annie Hughes gave a particularly fine performance as Mistress Quickley.

"The Merry Wives of Windsor," as produced by Mr. Hackett, is a visual as well as intellectual treat.

Box.

Bronx Opera House (J. J. Rosenthal, mgr.)—Fiske O'Hara, in "Kilkenny," for week of 20.

Elsmere (Edward Ornstein, mgr.)—The stock company offers for this week, "Seven Keys to Baldpate."

Standard—"A Pair of Sixes" this week.

"KING HENRY VIII."

New Amsterdam (Malean Douglas, bus. mgr.)—Shakespeare's "King Henry VIII." Revived by Sir Herbert Tree on Tuesday night, March 14, 1916.

King Henry VIII.....Lyn Harding
Cardinal Wolsey.....Herbert Tree
Archbishop of Canterbury.....Charles Fuller
Cardinal Campelus.....Claude Beerbohm
Duke of Norfolk.....Fred Eric
Duke of Buckingham.....Charles Dalton
Duke of Suffolk.....Reginald Carrington
Earl of Surrey.....Eric Maxon
Lord Chamberlain.....Lionel Braham
Lord Abergavenny.....Edward S. Forbes
Lord Sands.....Arthur Row
Sir Henry Guildford.....A. D. Mavity
Sir Thomas Lovell.....Craig Ward
Sir Nicholas Vaux.....Alfred Shirley
Thomas Cromwell.....Douglas Ross
Griffith.....Henry Herbert
1st Gentleman.....Eric Snowdon
2d Gentleman.....Charles Howard
Garter King at Arms.....H. R. Irving
Surveyor to Buckingham.....Gerald Hamer
Sergeant-at-Arms.....Arthur Gaskill
Servant.....Walter Plinge
A Crier.....Cecil Nixon
A Scribe.....Frank Arnold
Jester.....Henry Herbert
Queen Katharine.....Edith Wynne Matthiessen
Anne Bullen.....Willette Kershaw
An Old Lady.....Maud Milton
Patience.....Katherine Sayre

ACT I.—Scene 1—The Cloisters. Scene 2—The Council Chamber. Scene 3—The Banqueting Hall, Wolsey's Palace.
ACT II.—Scene 1—The River Gate. Scene 2—The Gallery. Scene 3—The Pheasance, Windsor. Scene 4—A Hall in Blackfriars.
ACT III.—Scene 1—The Pheasance. Scene 2—Anti-chamber with adjoining Chapel. Scene 3—Kimbolton. Scene 4—Westminster Abbey.

Sir Herbert Tree, the most prominent of England's actor-managers, made his American re-appearance on the above date, after an absence of eighteen years. He was then known as Beerbohm Tree.

It was, without a question, the most brilliant audience of the theatrical year that assembled at the New Amsterdam to welcome the distinguished actor, and the welcome given him was a sincere one.

It has long been Sir Herbert's custom to have a Shakespearean festival each year, in London, but owing to the war he decided to come to New York and celebrate the tercentenary Shakespearean festival by offering "King Henry VIII," for it had not been acted on the New York stage for more than a quarter of a century.

There are several striking features about Sir Herbert's production of "King Henry VIII." The play's five acts have been cut to three, with eleven scenes. It is really a pageant production, and it surpasses in beauty and extravagance any production of the poet's plays ever seen in New York.

The episodes are restricted to the arrest and execution of the Duke of Buckingham, the divorce of Queen Katharine, the fall of Cardinal Wolsey, and the coronation of Anne Bullen.

Rich in mounting, and massive are the sets showing the cloisters, the banqueting hall of Wolsey's palace, the Pheasance and the Westminster Abbey. The banquet hall and the coronation scenes are gorgeous pictures.

The English star appeared as Cardinal Wolsey, and gave a masterly performance as the crafty, ambitious, diplomatic churchman. It was profoundly impressive. In physique he is admirably fitted to the role. He was superb in the scene where he learns of his downfall.

To Lyn Harding, however, fell the most of the acting honors. As the sensual, self-willed, gouty king he contributed the finest performance of his career in this country. He resembled perfectly, in make-up, Holbein's painting of Bluff King Hal.

Edith Wynne Matthiessen was splendid as Queen Katharine, playing the role with simplicity and eloquence and perfect diction. Her scene with the two cardinals was capitally done.

Willette Kershaw (an admirable actress, long absent from the local stage and one of the few Americans in the cast) made her first appearance in a Shakespearean production. She appeared as Anne Bullen, and made a pretty picture and acted well.

Charles Dalton was the Buckingham, and read his lines intelligently.

Lionel Braham, whose performance as the giant convert in "Androcles and the Lion," is still remembered, gave an excellent performance as the Lord Chamberlain. Good work was also done by Fred Eric, Reginald Carrington, Henry Herbert, Douglas Ross and Maude Milton. The overture, entr' actes and incidental music have been selected from the original music of Edward German. The music included the "Pastime and Good Company" song, which was written and composed by King Henry VIII. The entire production costumes come direct from His Majesty's Theatre, London.

Kelsey.

Keith's Royal (C. C. Egan, mgr.)—Business continues to be of the best here. The bill: "Nursery Land," Gordon Brothers, Rigoletto Brothers, Kramer and Morton, Mr. and Mrs. Norman Phillips, Ethel Hopkins, and Ruby Caville and company.

Keith's Bronx (Robert Jeanette, mgr.)—The stock offers for this week "Outcast."

Hurtig & Seaman's (Louis Hurtig, mgr.)—The Tourists are the attraction for this week.

Proctor's One Hundred and Twenty-fifth Street (John Buck, mgr.)—Big business here of late. This week: "In An Orchard," Monte Wolf and company, Kate Rooney and John Harding, Trout, Mermaid and Bubbles, Wilbur Sweatman, the Schmettans, Naldy and Naldy, George Wilson and company, Romer and Mitchell, McNeil and Ford, Harry Sykes, Gordon and Day, and Exposition Four.

"THE KING OF NOWHERE."

Maxine Elliott's (Gen. J. Appleton, bus. mgr.) "The King of Nowhere," a romantic comedy, by J. and L. Du Rocher Macpherson. Produced by the Garrick Company (Jessie Bonstelle, director) on Monday night, March 20, with this cast:

Godred.....Lou Tellegen
Henry VIII.....Sydney Greenstreet
Lord Harry Fitzwalter.....Corliss Giles
Sir Dick Denny.....Robert Adams
Sir Anthony Fairfax.....Cameron Mathews
John Skinner.....Charles Rogers
Fenwolf.....Galwey Herbert
A Doctor.....Armsby Ayers
A Chaplain.....Harry Chessman
A Jester.....Robert Vivian
A Page.....Charles Derickson
Attendant.....Dana Parker
First Guard.....Martin Snell
Second Guard.....Norman Rolfe
Queen Catherine (Parr), Henry's sixth Queen.....Wilda Mari Moore
Mistress Lettice Plantagenet.....Roselle Cooley
Mistress Eleanor Courtenay.....Irene Bell
Mistress Phyllis Arundel.....Eileen Wilson
The Lady Margaret Silchester.....Olivia Tell

SYNOPSIS OF SCENES.—ACT I.—The Grounds of Hampton Court Palace, on a Summer afternoon. ACT II.—A Dungeon, Hampton Court Palace, at 12 o'clock the same night. ACT III.—Scene 1—An Ante-Room in Hampton Court Palace, half an hour later than ACT II. Scene 2—Late the following afternoon. (Curtain lowered to denote the lapse of time.)

PERIOD, 1545.

Monday night was a red letter event for the Lou Tellegens. The Mrs., better known as Geraldine Farrar, with her hair powdered white, sat in a stage box at the Maxine Elliott and loudly applauded her lord and master, who was appearing in a new play, called "The King of Nowhere." It was the first time she had witnessed Lou Tellegen's act, and to prove that she still loved him, she left her box at the end of the second act and took several curtain calls with him. Before she returned to her friends in the box she planted a kiss on that lucky devil's lips that made the famous Olga Nethersole kiss look like the crude work of an amateur.

But to the play: "The King of Nowhere" is a romantic comedy by two sisters, J. and L. Du Rocher Macpherson, the authors of "Evidence," which Winthrop Ames produced some seasons ago at the Lyric. Since the present work was finished one of the sisters has died.

"The King of Nowhere" is a romance of the days when knights were bold and ladies fair, etc. Its story is improbable, but always romantic. At times it borders on farce. In addition to this, it is much too talky.

Lou Tellegen, who has the face of an Adonis and the figure of an Apollo, was seen as Godred, and gave an excellent performance despite the fact that he speaks in a monotone. The role gives him more opportunities than any he has had in the past three seasons.

Sydney Greenstreet played the King, and his performance will bear favorable comparison with that of Lyn Harding's in "King Henry VIII." He was far and away more amusing than his court jester. Mr. Greenstreet is a character actor who puts intelligence into his work.

The title refers to a Celtic prisoner of war named Godred, whose majestic bearing earns him the appellation of the King of Nowhere from his jailers. King Henry VIII has just married his sixth wife, and was suffering from gout and *ennui* and from "strange noises." His jester amuses him not, and he sends for the prisoner Godred to amuse him. Godred ridicules the king. When the monarch notices a bunch of faded violets in the prisoner's belt and learned that they were given to him by Lady Mary Silchester, the one woman who had spurned her king's love, Henry is beside himself with rage. He decides to spare Godred's life if he would marry the proud beauty, but the prisoner refuses, preferring death to marriage without love. In the end, however, Godred and Lady Mary learn to love each other.

Olivia Tell had no real chance as Lady Mary, and Giles Corliss succeeded in making Lord Harry Fitzwalter a most disagreeable nobleman. The others had a little more than nothing to do.

The piece is well mounted. The production moves to the Thirty-ninth Street Theatre next week, as "America First" is announced to follow at the Maxine Elliott on Tuesday night next. Kelsey.

Miner's Bronx (George Miner, mgr.)—The Bon Tons are here for the week.

Keith's Alhambra (Harry A. Bailey, mgr.)—Bill 20-25: "What Happened to Ruth," Albert Whelan, Ernest Evans and company, Howard Ponies, Kramer and Morton, the Grazers, Tower and Darrell, and Frank Mullane.

ABORN OPERA IN BROOKLYN.

The Aborn Grand Opera Co., under the direction of Milton and Sargent Aborn, opened a four weeks' engagement at the Academy of Music, Brooklyn, N. Y., March 20, with "Aida." The return of this organization to Brooklyn was warmly welcomed, and a capacity house greeted them. Manager F. D. Edsal, of the Academy, announced an unusually large advance sale.

LEW FIELDS expects to put on a new musical production in the Spring.

SHADES OF NIGHT

WHITE RATS' BALL BIG SUCCESS.

BIG CROWDS SEE AND ARE SEEN.

A RECORD BREAKER.

The efforts of Danny Sullivan, director, and his general committee, were amply rewarded Thursday evening, March 16, when the White Rats and their friends turned out in record breaking numbers for the annual ball, at the Amsterdam Opera House.

Those who arrived at what they probably considered an early hour found the spacious halls, refreshment rooms, dressing rooms, balconies and every available spot packed with merrymakers, and from then on to the early morning hours they kept coming.

It was a herculean task for Harry Mountford and the committee to clear sufficient space for the numerous features to do their acts. Several big troupes of acrobats performed their hair-raising stunts, although some of the tumblers found it very slippery going when they got off the mat and did some new falls they hadn't thought of. Even Colle Lorella and Jim Marco slid in under the mat, while they were spreading it, and the chief of the Arabs, while rushing to assist one of his tumblers, himself did a pretty headslide.

Alex Patty got around all right with his head falls and in his hand waltz. Several pretty dancing acts were put on, and received hearty applause from those surrounding them and from the occupants of the boxes.

At 9.30 Ernest Cutting and his orchestra started the music for a fairly big gathering of dancers, which rapidly increased until it overflowed into the upstairs hall, where the White Rats Band was installed later on, and the twenty musicians blew and pounded until they took the occasion to remind the entertainment committee that they had a thirst by pouring forth the soulful strains of "How Dry I Am," which brought a ready response.

Btween the dancing and the exhibitions time flew to the hour appointed for the March, and on account of the jam this had to be limited to those in fancy costumes only.

Led by two charming lady drum majors in orange, and John P. Hill, with his medals, and directed by Harry Mountford, it started, with Charlotte, escorted by the gallant Fred Nible, followed by Geoffrey Whalen, all swelled up over the privilege of escorting that society lady, Frances Renault, in a gorgeous gown and hat. Then came an angle in black tights driving a little pink cupid; Rip Van Winkle, a war hero, who had rescued the flag, and a little drummer boy, a hod carrier, a miner, Columbia, Shakespeare, a cobbler, an equable contract, Scotchman, a peacock girl, in tights and feathers; a dusky bride, pajama girls, a newsboy, in bare feet and rags; clowns, an Irish couple, jockeys, Orientals, burglars, policemen, harlequin, Red Cross nurses, old legit, and pretty girls in tights.

They were led in good order, despite the lack of room, and when they went forward for the final stretch in solid phalanxes that filled all the available space, they presented a gorgeous pageant of light and color rarely equalled. The clown band was led by Mr. Esterbrook, and Steve Marco did a Sousa impersonation.

Announcer Joe Humphreys had previously introduced as judges for the prizes: Tom Jones, Tex Rickard, Walter St. Denis, Ed. Corbett, R. L. Goldberg and other sporting men, and it did not take them long to select Fred Link, who impersonated the wounded soldier, with the flag and the boy, as the winner of first prize (a suit of clothes donated by Mack). Mr. Link had no light task in carrying the boy all through the march.

Second prize went to Geoffrey Whalen's partner, Mr. Renault—a box at the Hippodrome, donated by Chas. T. Aldrich and Nat Wills.

Third prize, a fountain pen, went to "Shakespeare."

The cobbler got a set of neckwear.

Rip Van Winkle, impersonated by John Litz, received an order for fifty photos.

There were eleven prizes for the ladies.

The News girl received the first, a "Hammer" gown.

Second—a doll, by the Dolly Sisters—to the little Cupid.

Third, a hat, to the Peacock Girl.

Fourth and fifth, a hat and a make-up box, to the drum major duo.

Sixth, a hat, to the illuminated Rose Girl.

Seventh, a doll, by Dolly Sisters, to Betty Ross. Eighth, a combination suit to Molly Hanson, as the Canary Girl.

Ninth, a bottle of toilet water, to the Dutch Girl. Tenth, a lot of cold cream, to the Columbia Girl. Eleventh, a corset cover, to the Cowgirl. The choice of the judges met with unanimous approval.

To mention who was there would take a book. A great many young folks were noticeable. There were noticed absent some who had been seen on some former occasions.

The Friars sent a large delegation, and every phase of the amusement profession was well represented.

The Hippodrome contingent had a box for Charlotte and her mother, W. G. Stewart, Mallia and Bart, Miss Donegan and Chas. T. Aldrich.

Mose Gumble, Fred Belcher, Felix Adler, Sam McKee, Irving Berlin, Fred Black, Tom Gray and others beamed down upon the assembly.

Eddie Foy and J. Bernard Dally looked on from a stage box.

Others who were noticed in the throng were: Wm. Morris, Mike Simons, A. O. Duncan, Nat Wills, Si Schofield, Jack Pringle, Billy Reeves, Mike Bernard, Patsy Doyle, Mr. and Mr. Fred Muller, Al. Mason, Frank Killion, Bob Walters, Tom Conlin, Al. Fostell, Victor Vass, Earl Cavanaugh, Margaret Rosa, Mr. and Mrs. Wm. Robyns, Wm. Peters, Ernie Otto, Ed. Bowers, Wm. Dick, Frank McNish, John Hill, Harry Thompson, Jean Good, Imogene Comer, Ban Schaffer, Mr. and Mrs. Lester Bernard, Rhoda Bernard, Saad Dahduh, Mr. and Mrs. Dr. Freeman, Mr. and Mrs. Fred Alger, Andy Amann, Dan Gracy, Jim Ten Brook, Wm. Macart, Helen (Cupid) Link, Elsie Link, Walter Plummer, Edward B. Marks, Maxwell Reynolds, Mr. and Mrs. Eli Dawson, Mr. and Mrs. Wm. Bach, Sidney Reynolds, Effie Gillette, Mabel Carew, Wells De Vaux, Doc. Armstrong, Mr. and Mrs. Churchman, W. C. Mathews, Al. Mathews, Mr. and Mrs. Wolfe Gilbert, Mildred Valmore, Frank Evans, Frank Herbert, Ben Levy, Jack Singer, Meta Pynes, Lon Haskell, Geo. Delmore, J. E. Donegan, Harry Thompson (Mayor of Central Broadway), Kittie O'Brien, Myles Walsh, Henry P. Dixon, Harry Burton, Tom Grady, Henry Clay Grant, J. W. Fitzpatrick, Mr. and Mrs. Harrington, of Trenton; Clark and Angeline, Jack Fenton, Will H. Fox, Miss Maurice Wood, Mrs. Ren Shields, Barney Myers, Fred Tallman.

Lillian McNeil was chairman of the ladies' committee. Mrs. May Israele had charge of the programs. Mrs. A. O. Duncan took care of the flowers. Jack Mason was chairman of the floor committee. Tim Cronin, chairman of the reception committee; Colle Lorella had charge of the show department.

In the refreshment room adjoining the hall, a cabaret was given constantly, among the entertainers being Imogene Comer, who surprised her audience with her old time dash and talent.

The ball was marked by the entire absence of

anything bordering on any argument, and the night passed in the greatest harmony and good fellowship.

Ernest Carr sold the tickets in the box office, and Albert Warner was chief doortender.

Mr. Hogan was in evidence in full dress at all times and places.

The 1916 White Rats' Ball has passed into history as a record breaker.

Madison Square Garden may be needed next year.

LIGHTS OUT!

Frank Majilton, of the Three Majiltons, writes to Al. Fostell from Manchester, Eng., Feb. 27:

"Had five matinees a week since Christmas. Theatres packed night and day. On Monday the Zepp came but passed aside of Manchester in the dark; missed it, but played havoc with towns down Leicester. Manager came on stage and warned the audience that 'Zepp's' were coming. Out went all lights, with three thousand people in our place. When asked if they would leave, all decided to stay, sitting in the dark for seventy minutes, until candles were secured for footlights. Street cars were left where they were. Under the regulations theatres are open from 12 till 2.30 P. M., and 6 to 9.30."

All lights must be covered after 6.30 P. M.

George is home, wounded. Willie is stationed in Egypt.

THE QUALITY MARKET.

In the last week Battle Creek, Mich., has established something of a reputation for communities of this size in the patronage of high grade theatrical attractions.

Battle Creek has done the seemingly impossible in the volume of attendance within a week upon such expensive bills as "Omar, the Tentmaker," Maude Powell, in concert; Cyril Maude, in "Grumpy," and John Ransome, in "The Prince of Pilsen." And while the record has a large interest and significance in the theatrical headquarters, it is no less interesting to Battle Creek herself as proof of the support that is waiting to respond to proper enterprises in any line of endeavor.

H. P. Hill, local manager of the B. C. Whitney interests, lessees of the Post Theatre, has appealed to the Battle Creek support with the best to be had, and capacity houses have been the response.

These facts make interesting suggestion as to the large possibilities of the future.

NOVELTY VAUDEVILLE BILL.

The Orpheum, Brooklyn, has introduced a new fad in the assembling of this week's bill, offering an "International Bill of Headliners." This includes twelve Keith headliners, each in symbolic representation of their respective countries. Carrie De Mar represents America, Maggie Cline stands for Ireland, Julietta Dika for France, Lyons and Yosco for Italy, Glen Ellison for Scotland, and so on, with representatives from Japan, Germany, England, China, Russia and other nations.

BALLET RUSSE IN CINCINNATI.

After a brief Cincinnati engagement of three performances, at Music Hall, the Serge De Diaghilev Ballet Russe went to Cleveland, certain to enjoy greater prosperity than was vouchsafed in Cincinnati. The total receipts in Cincinnati were about \$8,000 for the three performances.

GERTRUDE ELLIOTT IN VAUDEVILLE.

Gertrude Elliott (Lady Forbes-Robertson) made her first appearance on the vaudeville stage at the Victoria Palace, London, several weeks ago, as a singer of character and dialect songs.

MELVILLE LOSES SUIT.

The suit of Frederic Melville against "Gabrielle" for \$2,000 due on contracts claimed to have been made for her by Mr. Melville, was dismissed by the court March 17.

RETURN TO VAUDEVILLE.

Lew Hearn and Bonita have left the "Town Topics" company, and will reopen in vaudeville this week.

FIVE YEAR CONTRACTS.

Jack Wilson and Wilbur Mack and Nella Walker have been offered five year contracts by the Keith Circuit, to ensure their appearance in Keith houses.



BERTIE HERON.
Of Heron and Arnsman.

M E L O D Y L A N E

BY JACK EDWARDS.

HARRY VON TILZER HAS COME BACK. J. H. REMICK & CO. AS LEADING POPULAR MUSIC PUBLISHERS.

NOW ON TOP WITH THE LEADERS.

WILL MOVE TO NEW OFFICES ABOUT MAY 1.

There's an old saying "That they never come back," but Harry Von Tilzer, who has upset many of the calculations in the music game during his twenty years' experience, has "come back" in such a manner that the "wise ones" have already begun to "sit up and take notice."

During the past six months Harry has devoted every second of his time to his music publishing business, with the result that to-day he stands at the top as a producer of some of the country's biggest songs.

It can also be said of Harry Von Tilzer that he stands without an equal in composing songs for twenty years that have stood the severe music test. Quite a record, indeed.

His list of songs of the present season include: "You'll Always Be the Same Sweet Girl," "On the Hoko Moko Isle," "Honey Bunch," "Close to My Heart," "Hello, Boys, I'm Back Again," and "One Hundred to One You're in Love."

About May 1 he will move into his new offices at 222 W. Forty-sixth Street, just below Broadway, where he is expected to release several new songs.

CHAS. K. HARRIS ACTIVE.

Chas. K. Harris, without a doubt the most prolific ballad writer, has been giving more attention to turning out ballads than he has to his moving picture interest.

"The Lights of My Home Town," which is being used very extensively by a number of well known singers, then "The Skating Waltzes," which is one of the most popular waltz numbers played throughout the country. As this waltz was written at the psychological moment when skating became the craze, and Mr. Harris is reaping the awards of his labors, besides which he has also written a ballad, entitled "All I Want Is a Cottage, Some Roses and You," a ballad with a tinge of Irish melody that is as sparkling and rippling as a silvery stream. This number is being featured by such headliners as Frank Morrell, Bob Hall, and Mat Kleff. In this number Mr. Harris has brought himself back to the days when he wrote such world famous hits as "After the Ball," "Break the News to Mother," "For Old Times Sake," "I'm Wearing My Heart Away for You," "Mid the Green Fields of Virginia," "Would You Care," "Always in the Way," "Somewhere," and hundreds of other big hits that have become by-words in every home. This song is the biggest success Mr. Harris has had in some time, and the shipping department is working overtime, although it has been on the market only three weeks. However, with this big song on his hands, Mr. Harris also found time to compose a medley of his songs, entitled "Songs of Yesterday," containing parts of about twelve of Mr. Harris' old time songs, including the above-mentioned old timers. The idea came to him through Imogene Comer and Frank Morrell's wonderful success with "Break the News to Mother."

A SURE FIRE ENCORE SONG.

A positive successor to "I Didn't Raise My Boy To Be a Soldier" is saying very little for the new, sensational song, which is rapidly sweeping the country from Coast to Coast. Your audience want to hear the song that all the papers are talking about, and giving more space than even the sensational song, "M-o-t-h-e-r" received. So it is up to you to get this new one. The title of the song is "Wake Up, America," and is published by Leo Feist, Inc. It is a riot for Sophie Tucker, Belle Baker, Florrie Millership, Frank Mullane, Josephine Davis, and several others that are singing it as an encore song. The lyrics, by Geo. Graff Jr., are beautiful, and full of sentiment, having punch after punch throughout the entire song. The melody, by Jack Glogau, is one that sings easily, and is a credit to

his ability as a song writer. Orchestrations are ready in several keys, so send for it, and see for yourself by singing it.

"HOKO MOKO ISLE" FEATURED.

At the Harris Theatre, Pittsburgh, Pa., last week, the Evans Sisters, vaudeville entertainers, in Irish harmony and character songs, proved to be one of the hits of a splendid bill. During the week, at the instance of one of Harry Von Tilzer's representatives, these clever girls put on "On the Hoko Moko Isle," and quite appropriate, in view of St. Patrick's Day, and the piece was a riot. The song abounds in clever punch lines, and the way these girls put it over called for continued applause.

NEW YORK'S FEATURE SONGS.

"You'll Always Be the Same Sweet Girl" (HARRY VON TILZER)
 "Cumberland" . . . (SHAPIRO, BERNSTEIN CO.)
 "There's a Broken Heart for Every Light on Broadway" . . . (LEO FEIST, INC.)
 "If You Only Had My Disposition" (BROADWAY MUSIC CORP.)
 "All I Want Is a Cottage, Some Roses and You" . . . (CHAS. K. HARRIS)
 "I Love You, That's One Thing I Know" (JOS. W. STERN & CO.)
 "The Sunshine of Your Smile" (T. B. HARRIS CO.)
 "The Daughter of Mother Machree" (M. WITMARK & SONS)
 "When It's Orange Blossom Time in Loveland" . . . (JOE MORRIS CO.)
 "Hit the Trail With Holliday" (P. J. HOWLEY CO.)
 "Molly, Dear, It's You I'm After" (J. H. REMICK & CO.)
 "Young America" . . . (F. B. HAVILAND CO.)
 "Good Bye, Good Luck, God Bless You" (M. WITMARK & SONS)
 "Your Wife" . . . (SHAPIRO, BERNSTEIN CO.)
 "They Didn't Believe Me" (J. H. REMICK & CO.)
 "Slam" . . . (LEO FEIST, INC.)

THE MYSTERIOUS MAID WITH A MASK.

Philadelphia people and Philadelphia papers are much exercised over the advent in that city of what they refer to as "The Masked Widow." As a matter of fact, this is the Maid with the Mask who is now creating much favorable comment in vaudeville. The Philadelphia press refers to her as "The Masked Widow" because in some way it has leaked out that the mysterious singer is the widow of an English army officer of high rank who fell at Ypres. The latest stunt indulged in by this enterprising performer, whose abilities are good enough to be their own advertisement, is to walk the streets in the vicinity of the Crossways Theatre, silent and masked, and, needless to say, provocative of the utmost curiosity on the part of the astonished passersby. The Lady in the Mask includes in her attractive repertoire three or four of the popular numbers issued by M. Witmark & Sons, including: "Good-Bye, Good Luck, God Bless You," "She's the Daughter of Mother Machree" and "Are You From Dixie?"

BILLY BARR AT 81ST STREET.

For the first time in the history of the Eighty-first Street Theatre a publisher has been given the privilege of having a singer render a song during the show.

Billy Barr, who, during the past two years has had the honor of introducing the Shapiro, Bernstein songs as soon as they were off the press, has been little short of a riot at the Eighty-first Street, singing "What a Wonderful Mother You'd Be" and "For the Sake of a Rose."

About twelve years ago the firm of Whitney-Warner Music Co., of Detroit, Mich., opened up offices in New York, on Twenty-eighth Street.

At that time they had several small rooms on the top floor of THE CLIPPER Building, and published music of the higher grade. They met with fairly good success, so much so that Jerome H. Remick, a leader among big men, decided that the time was ripe for a publishing house with unlimited speed. To accomplish this he first sought men that held a standing in the music field. He collected a force of men second to none, and the new firm of Jerome H. Remick & Co. started to do things heretofore unknown in the popular music field.

In less time than it takes to tell it the Jerome H. Remick Company was recognized as one of the biggest and most reliable music publishers in the country.

When Mr. Remick made his first visit to New York he engaged a young piano player who was just making his bow in the music game. He soon recognized this young man's ability as a leader, finally installing him as general professional manager, which position he still maintains. The young man's name is Mose Gumble, and who in the theatrical profession hasn't heard of genial Mose Gumble?

By constant work Mr. Gumble has built up a reputation unequalled as a general professional manager, and to-day stands as a leader in his line.

Each year he builds up a music catalogue of a dozen or more substantial successes upon which the house of J. H. Remick & Co. have become known the world over as the purveyor of popular song hits to the theatrical profession.

This season Mr. Gumble's record as a hit producer is the best in his entire career, and the songs include "They Didn't Believe Me," "Underneath the Stars," "Molly, Dear, It's You I'm After," "You'll Always Be the Same Sweet Baby," "Memories," "Sooner or Later," "In the Valley of the Nile," "An Old Fashioned Garden in Virginia," "Loading Up the Mandy Lee." The instrumental numbers include "The Kangaroo Hop," "Tinkle Bell," "Underneath the Stars," "Rosemary Waltz," and "They Didn't Believe Me."

RENDERS DECISION.

In the United States Court, at Pittsburgh, last week, Judge W. H. S. Thompson upheld the copyright law in awarding damages amounting to \$1,364.53, to the Knapp Company of New York for the alleged publishing of sheet music by the Joseph Hiller company, Fort Pitt Lithographing Company and others with an alleged infringed copyright drawing.

WALTER VAN BRUNT FEATURES WITMARK BALLADS.

The recital given by Walter Van Brunt in Brooklyn recently, assisted by other artists, was a highly successful and enjoyable occasion. This recital was given by courtesy of the Edison Phonograph Company, with whom Mr. Van Brunt is under exclusive contract, and for whom he has made some wonderful records. The audience that assembled at this recital had, of course, heard that Mr. Van Brunt was a thorough artist, but most of them were unprepared for the really remarkable display of finished vocalization which this accomplished artist treated them to. Mr. Van Brunt's success was indeed, as it always is, absolutely unequivocal. His program was intensely interesting. It is highly significant to note that it included no less than six songs from the catalogue of M. Witmark & Sons. They were as follows: "Who Knows" (Ball), "Beyond the Sunset" (Tours), "My Sweet" (Jewitt), "A Broth of a Boy" (Ball), "In Pillow Town" (Elliott), "Come Love Divine" (Leoncavallo). In addition to these numbers Mr. Van Brunt used three more Witmark publications as encores, namely: "A Little Bit of Heaven" (by special request), "Mother Machree," and the new Irish song by the writers of "A Little Bit of Heaven," entitled "The Foot-Stool of God."

PALACE.

(ELMER F. ROGERS, MGR.)

The highest mark in variety has been reached by the Palace management in presenting this week's program. Out of a total of ten acts, eight are positive headliners, quite a treat for Palace patrons. At the Monday matinee the bill ran smoothly and a more evenly balanced performance has seldom been offered.

The usual Mutual Weekly started at 2 o'clock and entertained while the large audience was being seated.

Edward Gillette and his troupe of dogs and monkeys held down number one position and, judging from the applause that greeted their efforts, the crowd liked their work. An interesting race between two dogs, with monkeys as jockeys, featured. It's a corking good animal act and one of the best on the circuit.

Herman Timberg and Hattie Darling overcome the handicap of number two position by nearly walking away with the show. Here is a young couple whose cleverness and talent should put them among the leaders. Timberg is a natural comedian, and in the opening song with Miss Darling, called "That's Nice," showed that he could get the laughs. He still retains his violin playing, and went over big with it. Miss Darling surprised the audience by cleverly executing a capable bit of dancing, playing a violin at the same time. She can also dance some. The act is action from start to finish.

The Chung Wha Four, taking the place of the Big City Four, offered a well selected repertoire of popular and high class songs, and scored. Their principal numbers included "Chinese Blues," "She's the Daughter of Mother Machree" and "When Old Bill Balley Plays the Ukulele." Each song proved a feature and showed them at their best. An operatic selection put them in a hole for a few minutes, but their closing number, an impersonation of a newsboys' quartette, brought them several bows.

Homer B. Mason and Marguerite Keeler, in their vaudeville classic, entitled "Married," by Porter Emerson Brown, made the same excellent impression as when this talented couple first was seen with it at this house some months ago. The playlet abounds in comedy, and the acting of both principals is supreme.

Bert Savoy and Jay Brennan, in their capable twelve minute conversational act, called "On the Rialto," had them laughing every second they were on. The act is different and quite a relief from the usual run. The boys are so well known that few in the audience didn't know that one was a female impersonator. It was one of the most enjoyable acts on the entire program.

La Argentina, a Spanish dancer, making her debut in vaudeville, was a solid hit. She is about the best of this style of dancers ever seen at the Palace. (See New Acts.)

Blossom Seeley, assisted by Melville Morris, the composer, at the piano, opened the intermission, and was in fine form. Her singing was a treat, and the seven songs she offered left a desire for more. Her opening number, entitled "Oh Joe," got more applause than any song ever offered here in a like position. Offered more towards the closing of her act, it would have been a decided riot. Her second number, "Underneath the Stars," is one of those fascinating numbers that sets your feet a-working, and as rendered and danced by Miss Seeley proved one of the biggest hits. "Down on the Levee," "The Kangaroo Hop" and "Hula Hula" were also given with marked success. A little speech as an encore wasn't liked very much and should be eliminated. Mr. Morris lent good aid at the piano.

Those headliners of all headliners, Joe Weber and Lew Fields, presented their screamingly funny bit, called "Mike and Meyer," with the pool table very much in evidence. They received an ovation at the opening and closing of their act, and well deserved it.

Anna Wheaton and Harry Carroll, in their second week here, proved the real favorites of the bill. Carroll is such a big card for this house that the audience likes anything he does. Besides playing the piano for Miss Wheaton, Harry obliged with about a dozen of his real song hits, and the applause was deafening. Miss Wheaton, besides having a most pleasing singing voice, has an abundance of personality that sent each one of her numbers over with a bang. Her best was "Susan." As an encore they gave a new song composed by Mr. Carroll, entitled "Don't Send Me Down to Dixie, But Bring Dixie Up to Me," that sounds very much like a hit.

Amets, in the most difficult spot on a Palace program, closing, presented a routine of mirror and classic dancing that stamps her a finished artist. She held a majority of the large audience seated until the conclusion of her excellent work.

Jack.

HARLEM OPERA HOUSE.

(H. SWIFT, MGR.)

A bill that played to perfection was meted out to the patrons of this house Monday night, March 20.

Sinatra company picked the opening spot and proceeded to do some heavy weight juggling of the "heaviest" kind. He balanced everything but the house on his chin, and probably overlooked that only on account of its being stationary. The comedy injected by the "blackened" attendant was clean and timely. A corking good opener.

Clark, Sterling and Brown, three girls, in a piano and singing turn. They open with "I'm Going Away Back Home," then a solo, "Cumberland," and trio for "Pretty Please" and "He Packed His Trunk" and the "Loading Up of the Mandy Lee." The girls are clever, know how to sing, and the pianist does not try to outshine, a fault often found. As it stands there should be little trouble in booking.

Eugene O'Rourke and company (two men and a woman) played a farce in which a crook, just out of jail, pays a visit to his wife. It is comedy

throughout, and registers many laughs. The acting is good, and it should please the average audience.

Chas. Leonard Fletcher won out in his impersonations of Mark Twain, Ezra Kendall, a tramp, and Billy Sunday. His Billy Sunday bit was excellent, bringing an encore, which he supplied by relating the story of Billy's going into a barber shop on a Sunday morning, and the barber who had been out on a spree cut his face slightly, whereat Billy said, "Mike, do you see what booze does," and Mike answered, "Yes, it does make the skin tender." They take Fletcher's offering "hook, line and sinker," and while the idea is not new the material is well selected and delivered.

Sampson and Douglas present a man and girl talking and singing act, which compares favorably with anything shown at this house in many months. The girl works on the Kate Elmore style. The comedy is good, and brings many laughs. The songs, "Are You From Dixie?" and "It's Your Wife," fit well. The "Wife" song went over for three choruses, and has the earmarks of becoming a tremendous song hit. The girl makes a change in costume in a dog basket just about large enough to hold her, and is accorded a big hand upon coming out. A bit of magic is added by the disappearance of her first costume as the basket apparently contains no clothing at any time. As it stands the act is sure to go over in the average house.

Joe Dealy and Sister, assisted by the Vernon Castle Band, do a ballroom and fancy dance act. They open with a one-step, follow with a waltz and fox trot, and close with a cakewalk. The last brings the best results and is well rendered. The band plays "At the Ball" as a solo, and "Buddie," the drummer, introduces his eccentric work; the bit is a specialty in itself. The turn is a doubtful quantity owing to the many similar acts of the past and present.

A triangle feature, "The Flying Torpedo," was gripping and taught a great lesson in preparedness. Needless to say, it held the audience seated.

Once Over.

COLUMBIA CONCERT.

For Sunday, 19 a full bill was provided.

La Prinz and Sanchez opened it with a comedy acrobatic act, full of surprising moves and great tumbling on the mat as well as on a table disguised as a fence.

Henry and Adelalde, a natty couple, step from two show windows to go into a song and dance. Mr. Henry changed from full dress to a business suit while dancing, and Miss Adelalde helped herself to some gowns in her window for several changes. She sang "Oh Joe, with Your Fiddle and Bow You Stole My Heart Away" for an encore. "Loading Up the Mandy Lee" was their joint hit song.

Prince Charles, a well-trained chimpanzee, came on all dressed up, and hung up his hat and cane, rang for the waiter, eat his soup and drank his wine, talked through the telephone, wrote a letter on a typewriter. Then he rode all kinds of bicycles, high and low, doing the one-sided trick and saddle pose, and concluded with a trip around on a motor cycle, gilding the same in real human style to big applause.

Kenney (and Nobody) had an interesting inning, starting with "Are You From Dixie?" followed by a talk on "Nobody," and on married folks, and concluded with a comedy walk, entitled "Must I Hesitate?" for several encores.

Una Clayton played a willful little wife of an artist, and got the idea that she needed a divorce. A friend of hers, who also happened to know her, husband lends herself readily to a scheme for securing a divorce by collusion, but the consummation of her wish appalls the wife and she is willing to call it all off. Miss Clayton was a coy weather-vane, and the husband, who sang, and the lady friend experienced in divorces, were also satisfactorily played.

Harry Tighe and Sylvia Jason, tall and small, respectively, formed a marked contrast. They talked in a light vein for a spell, then Harry went to the piano to sing "My Mother's Rosary." Together they sang "If You Only Had My Disposition" in novel style. Then a dance to general satisfaction.

The College Inn Sextette of instrumentalists entertained wonderfully well. The two violinists were experts, as were the banjo players and the pianist, and the member who handled the traps so energetically put over an individual hit. Several old time melodies were especially well received, also their march medley. The dancing violinist was also a good hit, and the entire offering was a big hit.

Ben Welch offered his well known specialty to the usual laughs.

The Reckless Trio of athletes, one lady and two men, used the rings for an interesting routine of strong arm work. A head balance on the high trapeze while holding the rings for work by the other two was well done by the tall member. The lady showed remarkable bicep development, and the act held everybody to the finish.

Selig-Tribune News pictures closed the show.

Mill.

AMERICAN.

(CHAS. POTSDAM, MGR.)

Monday afternoon, March 20, saw a crowded house.

Lee Zimmerman opened the show with whistling and imitations. He has a good personality and puts everything over. The violin and whistling during overture, "Poet and Peasant," was well applauded. For a finish he whistled "Kangaroo Hop," which got him two bows.

Stanley and Le Brack (man and woman) do a pleasing act in one. The talk in the first of the act could be brushed up a bit. The waltz clog, executed by the lady, was well liked. The finishing bit done by the man, a piece of business a la Charlie Chaplin, stood out, and the closing dance brought them back for three bows.

Chapman, Baruh and company (three men).

Two of the men do a foot balancing ladder act, with top mounter doing several novel feats. Man at piano sings "Mother Machree," which was well applauded. The finishing trick got them three curtains.

Daisy Harcourt did a new act which was well like, and she took four bows. (See New Acts.)

Marvell, a deaf and dumb young man, in female garb, does toe dancing and wears beautiful gowns, has been reviewed in these columns, was awarded with three bows.

Ward and Howell (two men) do a corking good comedy and singing act in one. Their talk got many a laugh. Ward does not overdo his comedy. Howell is a good foil. Their routine of numbers was good. The opening song, "Orange Blossom Time in Loveland," was well liked. Ward's comedy song, "Since Mother Goes to the Movie Show," got the laughs. Howell put over "My Home Town in Ireland" to a round of applause. Their finishing bit is a big laugh, and closed with a burlesque operatic number to three bows.

"Romance of the Underworld," with a cast of twelve men and two women, in three scenes, was the big dash. The players handled their roles capably, and held the audience interested. The comedy bits, played by the two Irish characters, were well handled, and stood out and got the laughs. This act is booked for the week. The applause was the best proof it will be liked. The finishing bows of the entire company walking across the stage, and the hissing and hooting of the "villain," shows there is some hope for melodrama.

Wm. Cahill followed this act, and "made good." His stories and songs were liked by those out in front. It looked hard for Bill to follow the above act, but he went right to work and held his audience till the finish, for three bows.

The Kratons (two men and woman) presented a novel hoop rolling act, with schoolhouse-saloon, and executed several novel tricks with the hoops. Were on at 5:10 P. M., and held them in. Not a person left till the finish. Took two bows.

Sam.

JEFFERSON.

(A. HEINRICH, MGR.)

Eight acts and a feature picture proved to be good bait and drew a large audience to the matinee performance Monday, March 20.

Millard Bros. started the ball rolling with their bicycle specialty. They do enough comedy to make their tricks appreciated. Riding down a flight of steps backwards on a "bike" put them over very nicely.

Mack's Scotch Lassies, two women and a man, did a series of dances interspersed with songs. This turn would go much further with the singing omitted and a routine of dances substituted. The sailor's hornpipe and buck dance were best liked, and should suggest more work of a similar nature.

The Lester Trio, two women and one man, played their old standby, the comedy sketch wherein a rich widow is busily engaged clearing up a near scandal caused by a plumber leaving her flat via the bathroom window, and a newspaper prints the incident. Remember the act? Well, the lines are practically unchanged, the same participants, and the laughs it gained proves it is still good for a lot of booking.

Mabel Ford, assisted by a pianist, presented a neatly staged and prettily costumed turn. She opens with a song called "Oh, Oh, Oh," and while she does not possess a wonderful voice, more than offsets the drawback by knowing how to deliver the material she uses. The "Old Fashioned Waltz" follows, the few waltz steps with her partner fitting in nicely. In the piano solo her partner makes the mistake often indulged in by pianists when accompanied by the orchestra, namely, that of ignoring them, and as a result he was about a bar ahead at one time. We appreciate that each person interprets a number differently, but if the orchestra is used they must be taken into consideration, and the recital must at no time differ from the rehearsal. After the piano solo a new "Hobalooon" song is sung, and to the accompaniment of "Pigeon Walk" and a special number, Miss Ford does some excellent dancing. A little more attention to the smaller details and the act will fit anywhere.

Brady and Mahoney, dressed as two firemen, Hebrew and straight, go through some comedy talk and then sing parodies on "My Little Girl," "I Didn't Raise My Boy to Be a Soldier," "America" and "A Little Bit of Heaven." The audience couldn't get enough of the parodies, and to their credit not any were blue.

Bessie Adele Folsom and company presented a sketch called "Destiny," but "The Vampire" or "The Wreck" would have been more suitable. It is a story of a vampire who has made a wreck of one man, and is on the verge of drawing another, who happens to be his brother, into her net. The wreck discovers her deceit, and in the quarrel is killed: she follows him by killing herself. Miss Folsom, in her effort to be alluring, assumes a melodramatic, sing song voice, that is unnecessary. The man playing the wreck is excellent when natural, but occasionally he drifts into over acting, with the result that he steps out of the character and appears as an old man at times. A much better vehicle could easily be found.

Jones and Johnson, two colored comedians, were enjoyed. This act improves at each showing, and the noticeable change necessary is the splitting of the closing song, "Down South in Dixie Land," into a double, as the one man is left without material. Going as well as they do with the material they have this team should be a "clean-up" with a well written act.

Carl Eugene Troupe did an acrobatic act that would prove a fitting close to any bill.

The feature photoplay, "Three Weeks," held them seated.

Once Over.

SHADES OF NIGHT

COLONIAL.

(ALFRED T. DARLING, MGR.)

A program containing both interesting and enjoyable features, but exhibiting a tendency to lag in spots, was the vaudeville dish served to the Colonials Monday evening.

A few short waits were necessitated by the use of a "near" set in one before the Dolly Sisters and the rather abrupt finish of the opening turn. Despite these minor handicaps the show as a whole pleased the almost capacity audience, which augurs well for the consistent quality of entertainment arranged by the management each week.

The usual Pathé Weekly was not inserted to start the proceedings, and it fell to the lot of Samayoa, the Spanish Aerial performer, to pry the lid off. A series of feats in which he scorned to use the usual bar in vogue with aerialists but instead employed a padded rope suspended from the rigging, put him in favor immediately, and he finished to a hearty round of applause.

Marguerite Farrell followed, opening in a nifty frock and singing an Irish number in which she displayed a corking brogue. Making complete changes for each number she sang "I'm Naughty," with a suggestion of a French soubrette; "Anyone Here Take Charlie's Place," and finally wound up with "Spirit of '76," amid ample applause.

Han Ping Chien and his Pekin Mysteries held the attention for quite a spell. The turn is constructed somewhat along the lines of the Ching Ling Foo vehicle, and provide endless amusement and wonder. The final trick by the young chap with the glass of water brought them back for deserved appreciation.

Ethel Kirk and Billy Fogarty proceeded to turn the affair into a large sized party. Fogarty's comedy efforts registered with a bang. Ethel Kirk had her inning, however, and scored strongly with the aid of "Sweet Girl of Mine" and "Quaker Town." As for wardrobe the young lady displays good judgment and excellent taste.

Stone and Kallz were warmly welcomed and in every way justified the reception accorded them. Kallz is credited with the music and lyrics, and Edgar Allan Woolf is responsible for the book of this artistic offering. The dialogue is delicately humorous and is handled capably by these clever performers, who seemingly are cognizant of the fact that expression is essential to good results. The accompanying musical numbers were tuneful, particularly the waltz finale.

Leipzig, billed as the "Incomparable Card Conjuror," took possession after intermission. It was no bed of roses for this smooth spoken and likeable chap, having to contend with a restless audience during his first few moments "out there," but he retired to satisfactory returns. While he offered nothing new in the method of presentation, the majority of his sleight of hand tricks kept them guessing. He is a splendid showman, and his appearance and deportment helped considerably to aid his specialty.

The Dolly Sisters repeated their former triumphs by literally rioting their graceful selves into approval. Each change of costume elicited a gasp from the feminine patrons present, and gentlemen who accompanied their wives were recipients of much information regarding values, styles, etc., during the furore created by the twins. Jean Schwartz artistically pounded out on the piano his numerous song successes to the accompaniment of shrill whistles and good natured humming from both masculine and feminine throats.

Lanky Jimmie Hussey and smiling Jack Boyle were next, and made the occasion an "old home week." Some of the former Sully and Hussey talk was in evidence and the chauffeur's badge has received a shining, otherwise the act is still the usual laughing and applause hit. Boyle unassumingly rendered "Mother's Rosary," while the Yiddish numbers by Hussey caused a miniature sensation.

The choice for closing position was Bert Levy, and he ably proved that "age cannot wither nor custom stale" the variety of his offering by holding everyone in.

AUDUBON.

(SAM MYERS, MGR.)

Monday night, March 20, a good house and a good playing show, every act going over.

Wolf and Brady (two men) opened with a fast number, "Raggy Joe." They do a little talk and then a ballad by one of the men. "My Home Town in Ireland" was put over to a big round of applause. Then the boys do some dancing. They can dance and do a little acrobatic work that is full of pep. They were on a little too early. In a later spot would be a clean-up. Took two bows.

Hutchinson and Sadler (man and woman), a comedy sketch of a jilted bride and a millinery salesman. The horseplay with the revolver brought the laughs. They are both capable players and at finish got three curtains.

The Melody Four (four men). A straight singing act that looks "classy." These four young men have voices and blend in harmony, put over their numbers well, and can be understood. Their opening song, "Give a Little Credit to Your Dad," was put on in a novel way. One by one they enter, opening with chorus of "Mother" song, then right into the above number, which got a big hand. "Good-bye, Good Luck, God Bless You" was well rendered. "Verdi Plays the Hurdy Gurdy" showed the boys can put over a syncopated number. A bass solo, by Harry Tanner, "King of the Dungeon," was a classic. Their closing number, a march ballad, "Sweet Cider Time," is a good number, and brought the boys back for three bows. They left the stage and the applause was kept up till house had to be lit up again. They put over a hit.

Rose and Moon (man and woman) open in one with "Hello, Hawaii," with a dance at finish, to applause, then go to full stage, do some novel ballroom dancing. The man's single, "Gliding Through That Stage Door." Their double number, "Alabama Jubilee," with dance at finish, was put over to three bows.

Murray Bennett, in Hebrew stories and comedy songs, was the laughing hit of the bill. He im-

proves with age. He can put a song over. His closing number, a straight ballad, "That Letter That Never Reached Home," with recitation at the end, was a gem, and brought him back for four bows.

Colonial Days (five men and five women), a musical and singing act, with man and woman doing three numbers. "Daughter of Mother Machree" was well applauded. A trio, with two men and woman, was well rendered. The playing of brass and the finish with medley of patriotic numbers brought them three curtains. *Sam.*

FIFTH AVENUE.

(WM. QUAID, MGR.)

The fact that the audience "sat on their hands" throughout the matinee, Monday, March 20, did not deter the acts from trying.

Parish and Peru opened the show, doing acrobatic dancing. They attempt and accomplish some clever and difficult work, including the jumping over three chairs into and out of a barrel. An opening dance act a little different than the usual.

John Neff and Girl, showed a burlesque musical act. The attempted use of different musical instruments, none of which are played, furnishes plenty of laughs. The girl is used for a flirtation number, and is also introduced in a bit of parley at the closing. The act should satisfy in an early spot.

"Fired from Yale," a sketch wherein the son of a grafting politician, is expelled from college. He is in love with his father's stenographer, and knowing as he does, that his father will not only refuse his consent but will also refuse to help financially, decides to show his father his ability to be self-sustaining. He quarrels with his father and ends by betting him he can get \$10,000 within thirty days. The father leaves the office and a phone call from a contracting concern who have promised \$10,000 to father for influencing the contract for the building of a new subway, is answered by the son. He disfigures his voice and arranges for the delivery of the money in bills to himself. It ends in forgiveness, the money acting as a sword over the father's head. The acting was only fair, and nothing unusual was shown.

Tom Kyle and company, a man, woman and colored assistant, presented a hodge-podge of talk and singing that supposedly results in forty weeks' work. We doubt if it gets as much in its present condition. As it stands there is no part of the turn that impresses.

Mr. and Mrs. Voelker and company offered a musical and singing act that was enjoyed. (New Acts.)

Coakley, Hanvey and Dunlevy, in their miniature minstrel show, should immediately inject some new comedy. The jokes they told were of an old vintage and for the most part showed fermentation. The act can be made into a "sure-fire" hit with better material.

Fred Ardath and company, in the sketch, "Haram," introduced the audience to a farm-yard scene, which included chickens of both the poultry and human variety, pigs and also some of the usual inhabitants of a rural section. A farce that was thoroughly enjoyed.

Episode No. 9, of the "Mary Page," unscrambled a little more of this mystery. *Once Over.*

CHICAGO VAUDEVILLE.

MARCH 20.

PALACE.

Only one act on to-day's bill used popular songs, which is surprising record for Chicago's great song introducing theatre.

Martinetti and Sylvester opened with their well known pantomime comedy offering.

Craig Campbell, tenor, sang standard and operatic arias.

McDevitt, Kelly and Lucy did their "Piano Movers" sketch.

John L. Golden's Chinese drama, "The River of Souls," with five capable actors, proved merit hit of bill.

Bison City Four injected considerable comedy, showing splendid voices. They did best with "Good-bye, Good Luck, God Bless You."

Agnes Scott and Henry Keane pleased with comedy drama sketch, showing reconciliation of husband and wife on eve of divorce.

Marie Fitzgibbon told familiar monologue, ending with endless poem narrating Irishman's return to Erin.

Irene Franklin, the bill's bright particular star, repeated former successes with exclusive material (Burton Green at piano), doing best in kid songs.

Fatima presented interesting Egyptian dances. *Oaspor.*

EMPERESS.

Okura Japs, lady and man, opened show in lively fashion.

Senate Three, with good singing voices, sang "Little Bit of Heaven," "Are You From Dixie?" "Sweet Cider Time" and several other popular songs, and went big.

Lewis and Chapin offered eccentric comedy, getting laughs.

Chisholm and Breen, in "A Shop Girl's Romance," scored hit of show. Their talk is bright and snappy, and was put over with bang. A credit to any bill.

May and Kilduff's "A Limb of the Law" held crowd in cheerful mood throughout. Miss Kilduff presenting her share of act artistically.

Lipinsky's dogs closed bill and proved entertaining. *Block.*

MAJESTIC.

Elsie Janis, headliner, proved a wonderful drawing card, and gave appreciated imitations of well known artists.

Genevieve Cliff, supported by good cast, offered

NEW VAUDEVILLE ACTS

La Argentina.

14 MIN. FULL STAGE.

Palace.—Making her first appearance at this house, and programmed as her debut in vaudeville, La Argentina, a Spanish dancer who has recently been giving private performances, presented a splendid arrangement of dancing, demonstrating in each that she possesses talent in this direction.

She is about the best of this style of dancer that has ever appeared here. She is pretty, well formed, and is brimful of personality. Her best was called "Alegrias"—a descriptive dance of a bull fight, that she used as a closing feature.

Her costumes were beautiful. *Jack.*

Daisy Harcourt.

18 MIN. IN ONE.

American.—Daisy Harcourt, with a new routine of songs, and assisted by a man in two numbers, has a corking good comedy singing act, in one. Her opening song (for which she is dressed as a bride) is "My Dear John." Before the second chorus on comes the man in full dress. The talk was funny.

The second number, "Innocent Child," she dressed as a little girl, carrying a rolling hoop, and was well liked.

"I'll Sing of the Birds," a burlesque on a soprano in vaudeville, with cross talk with stage hand and talk about men, was funny. Her closing number, "Has Anyone Seen My Soldier Boy?" with a catch line at finish, "If he is as true to his country as he is to his wife, God save the king," brought her back four bows. She could fill any spot on the bill. *Sam.*

Mr. and Mrs. Voelker and Company.

25 MIN. FULL STAGE.

Fifth Ave. (March 20).—The curtain opens on a parlor set wherein a society debutante is rehearsing with a man partner and woman pianist for the musicale to be given shortly. "Perfect Day" is sung as a duet, followed by "Simply Crazy Over You," as a single by the man. At this point a street singer accompanied by a violinist is heard, and appreciating the voice and playing the folks invite them in. A bit of comedy is introduced by the young man and street singer when he asks her to marry him at first sight. A solo dance, violin selection by the man, and ensemble finish ends a neatly arranged turn. *Once Over.*

"A Breath of Old Virginia," a comedy drama that held the audience spellbound.

The Three Ankers opened show with sensational gymnastic act, performing marvelous deeds. Haydn, Borden and Haydn entertained at lively clip.

McWatters and Tyson sang "Rosary," "Hawaii," and restricted songs effectively.

Milt Collins offered a line of talk.

Ryan and Lee grabbed first honors with comedy singing and dancing. Miss Lee, very eccentric, has clever partner in Ryan.

Mile. Marion Vadie and company, in series of dances, closed bill nicely. *Block.*

McVICKER'S.

Kerslake's pigs opened show fairly. Dale and Denette, singing, talking and dancing, proved interesting.

Newboy Sextette scored from start. "If I Was a Millionaire," "Your Wife" and "It's All a Dream" were three fine songs in act. The boys have good voices and the little girl is pretty and vivacious.

"Cheyenne Dues" entertained.

Chas. Straight, Loo Brothers, Margaret Quinn and company, sang Remick songs, including "Dancing Shoes," "Mississippi Steamboats on Parade," "Dear old Dad" and several others. Marie Hart, very pretty and versatile, sang, danced, played cornet and walked slack wire. "Orange Blossom Time in Loveland" went big. Marie also sings operatic selections. She has beautiful wardrobe and splendid appearance.

Eddie Clark and Two Roses, instrumental singing act, went over big.

Red Brothers entertained immensely.

Lottie Mayer's Diving Girls gave a lively exhibition. *Block.*

SUPPLEMENTAL ROUTE LIST.

Bragg & Bragg Show (Add.)—Bath, Me. 27.

April 1. "Lure, The"—Buffalo, N. Y. 27-April 1.

MacFarlane, George—Cleveland 27-April 1.

Miles Players—Lorain, O. 20-25.

Millette Comedy Co.—Daviesboro, Ga. 20-25.

Nutt, E. C. Comedy Players—Sourisake, Tex. 20-25.

Starr, Frances (David Belasco, mgr.)—New Haven, Conn. 29.

Shadrick Talbot Stock—Sterling, Ont., Can. 20-25.

Pictou 27-April 1.

Swain, W. I. Show—Shreveport, La. 20-25.

CHICAGO

ADVERTISEMENTS AND SUBSCRIPTIONS RECEIVED AT WESTERN BUREAU OF
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THREE STARS HERE.

MARCH 20, 1916.

Three great stars (Margaret Anglin, E. H. Sothern and Ethel Barrymore) invade Chicago simultaneously to-night with widely varied offerings. Margaret Anglin came to the Princess with Shakespeare's "The Taming of the Shrew," supported by Lawson Butt, Frederick Lewis, Clark Eckstrom, Herbert Percy, Eddy Latimer and Howard Lindsey. E. H. Sothern opened his farewell tour at the Blackstone with "The Two Virtues." "Our Mrs. McChesney" is the name of the comedy which brought Ethel Barrymore to Powers'. March 26—"Everyman's Castle," a new play by William Anthony McGuire, will be acted at the Cort.

March 27—The Theatre Francaise d'Amérique, composed principally of players well known on the Paris stage, now in America on account of the war, will begin a fortnight's engagement at the Central Music Hall in an extensive and varied repertoire of classic and modern French works.

April 2—Julia Arthur, long absent from the Chicago stage, will return to the Grand in "The Eternal Magdalene."

May 15—"A World of Pleasure" will begin a Spring and Summer engagement at the Palace.

CHICAGO (John J. Garrity, mgr.)—"Town Topics," third week.

POWERS' (Harry Powers, mgr.)—Ethel Barrymore, in "Our Mrs. McChesney," first week.

BLACKSTONE (Edwin Wapler, mgr.)—E. H. Sothern, in "The Two Virtues," first week.

GARRICK (John J. Garrity, mgr.)—"Experience," thirteenth week.

ILLINOIS (A. Pitou Jr., mgr.)—Montgomery and Stone, in "Chin Chin," eighth week.

PRINCESS (S. P. Gerson, mgr.)—Margaret Anglin, in "The Taming of the Shrew," first week.

OLYMPIC (George C. Warren, mgr.)—"So Long, Letty," sixth week.

CORT (U. J. Hermann, mgr.)—"His Majesty, Bunker Bean," twentieth week.

GRAND OPERA HOUSE (Harry Ridings, mgr.)—"Rio Grande," first week.

LITTLE (A. Browne, mgr.)—"The Charity That Began at Home," eighth week.

VICTORIA (H. C. Brodaski, mgr.)—Week of 19, "Along Came Ruth."

IMPERIAL (Will Spink, mgr.)—Week of 19, "Any Man's Sister."

NATIONAL (J. P. Barrett, mgr.)—Week of 19, "What Money Can't Buy."

COLUMBIA (Wm. Roche, mgr.)—Week of 19, the Roseland Girls.

HAYMARKET (I. H. Herk, mgr.)—Week of 19, stock burlesque.

GAYETY (R. S. Schoenecker, mgr.)—Week of 19, U. S. Beauties.

ENGLEWOOD (Edw. Beatty, mgr.)—Week of 19, the Winders.

STAR AND GARTER (C. L. Walters, mgr.)—Week of 19, the Sporting Widows, in "All in Fun."

CHICAGO HARMONY NOTES.

MOVING.

Will Rossiter is the latest Chicago publisher to join the "Randolph Street movement," for May 1 will find him comfortably situated in an entire floor of the building marked by Henrici's Restaurant, where provisions are being made for at least eight piano rooms and elaborate business offices. Many acts have been in the habit of seeking out the "blond boss" in his business office in the Marine Building on Lake Street (where he occupies the greater part of two floors), despite the fact that he maintained a large professional suite in the Grand Opera House Building, and his friends will doubtless be glad to know that the new offices will be so arranged that they may "see the boss" without needing to wander from the professional rooms. Rumor has it that Leo Feist's Chicago office will occupy the entire third floor of the Grand Opera House (moving over from the Randolph Building), and that F. J. A. Forster (now on the third floor) will move to the fourth floor and occupy the suite now held by Will Rossiter.

LEAHY WITH LA SALLE.

Tommy Leahy, the well known entertainer, has joined the staff of the La Salle music publishers; he is ably assisting Abe Olman popularize "Come Along to Carolina."

NEW YORK GETS GUS.

Gus Kahn left hurriedly for New York, via the Twentieth Century, last Thursday, having been summoned on a mission the nature of which was

kept absolutely secret. Mrs. Gus Kahn (Grace Le Boy) remained in Chicago.

IN THEIR ACTS.

Besides Misses Lightner and Alexander, at the Palace last week, Patricola (at the Hipp) and Spencer and Williams (at the Wilson) reported "big doings" with "Morning, Noon and Night." "Walkin' the Dog" is making a big hit in "Chin Chin," sung by the Six Brown Bros. Both numbers are published by Will Rossiter.

WEATHER A FACTOR.

All the boys on the outside staffs of local publishing offices found weather conditions of the last few weeks a big detriment. March is living up to its reputation of being the meanest month in the year, from a changeable weather standpoint. It's no cinch to go back stage of half a dozen houses, or try to get up and sing a song in several theatres, when the light Spring overcoat you hauled out early in the morning, because the weather looked so nice, proves absolutely untenable in the face of the blizzard that flew in, unannounced, in the evening. It's equally hard to enthuse over your wares to acts that "have to be shown" when you've got an attack of *la grippe*, which makes a hall bedroom seem like paradise.

COLORED WRITERS.

The little song writing money that is "hanging around loose" in Chicago seems to be going into the coffers of colored writers. Many of the boys from lower State Street are flashing diamonds given them as tokens of appreciation by publishers who found their output profitable. Will Rossiter has always taken great interest in the compositions of Shelton Brooks, and William McKinley has reaped a harvest on Clarence Jones' ideas. Both these Western publishers are taking numbers from James (Slap) White almost as quickly as he completes them, while Spencer Williams has crept into many local catalogues.

GAIL JOINS STAFF.

Gail Bandell, the all around professional office assistant, who gained quite a rep. while with the Rybak firm, is now a firm fixture of Jos. W. Stern's Chicago office. She's a cheery, little body, and her influence around an office is "all to the good."

JEAN WRITING.

Jean Oliver, the politician singer, who works in the county building by day and stages amateur theatricals by night, singing patriotic songs like "Uncle Sam Won't Go to War" between meals, is writing a batch of new lyrics that look more than average good. Many of them have been accepted by local publishers.

KEEP THEIR CREWS.

The fact that most of the Chicago firms and branch offices are keeping their pluggers working constantly is a pretty good indication that most of them expect to put over some big hits in record time. Publishers usually spend money in the expectation of getting it back.

S. W. V. M. ASSN.

The Southwestern Vaudeville Managers' Association is a new circuit in the Southwest which is booked from the Pantages office in Chicago by Charles E. Hodkins, and which starts off like it meant to bring popular priced vaudeville in that section to a state of permanency it has not enjoyed heretofore. The new circuit consists of houses that play the shows intact. Every theatre offers the same bill, and the dates are consecutive, avoiding the loss of time which has been the greatest complaint on the part of acts making that territory. The first show under the new arrangement opened at the Broadway Theatre, Tulsa, Okla., and won the highest praise from the management, who fairly raved over the various acts—Jack and Jessie Gibson, Maley and Woods, Jimmy Green, and "Revue de Luxe." The artistic efforts of Dan Maley and Mildred Woods won high praise from the critics; the fun of Jimmy Green went over with a rip roaring hit; Jack and Jessie Gibson won all theatregoers, and "Revue de Luxe" was pronounced the best musical comedy offering yet seen down that way. Other acts which have opened on the circuit are: Three Rianos, Five Valentinos, Dalto Frees and company, Reed St. John Trio, Victoria Trio, Zella's Pets, Creo, Paul Francis and Ruth Demar, the Belmont Girls, and Cleveland and Terlalies.

AMERICAN HOSPITAL NOTES.

HARRY LOCKHART, late of Lloyd Sabine Company, is making daily progress, following operation for appendicitis.

PRINCESS IONIA, of Eddie Shafer's Burlesques, has left the hospital.

FLORENCE LOEFELLE, of Colonial Minstrel Maids, has also been discharged, in excellent condition.

EDNA TERRY, of Watson & Wrothe's Burlesque Show, will soon leave.

PAULINE CRAWFORD, of acrobatic fame, is still suffering with very bad double pneumonia.

RUTH RAING, of Monte Carlo Girls, will undoubtedly make an uninterrupted recovery.

MARY DUFFY, of Duffy and May, acrobatic act, has left, entirely recovered.

FLECIA BERNARDI has left, after spending just one week following an operation.

ARTHUR DEMING was brought to the American in an unconscious condition, suffering with erysipelas of the face and complications. He is reported out of danger.

MRS. HAZEL HASEMAN, cashier at McVicker's Theatre, has been confined to her home for a few days.

JAMES BROOKS is another patient. He expects to leave very soon.

LILLIAN LANGTRY (Lady De Bathe), playing the Majestic Theatre this last week, slipped on the sidewalk while entering her taxi to be driven from the Blackstone Hotel to the theatre and dislocated her elbow. Dr. Thorek attended her. At present writing she has left to play in Indianapolis.

HARRY HOUDINI has donated a ward, to be known as the Houdini Ward, in the new American Theatrical Hospital.

THE STROLLERS.

The Strollers' revel on April 9, at Powers' Theatre, is expected to be even a more successful benefit than their first affair of the kind held last year. The different committees are hard at work, and every indication points to a highly enjoyable affair.

The Strollers held a "Dutch lunch" for members and their friends at the clubrooms at 14 N. Dearborn Street, Chicago, last Saturday night.

George M. Cohan was a visitor to the Strollers' clubrooms on his recent visit to Chicago.

Mrs. Jack Montgomery has presented the Strollers with a file of *The Green Book* since the first issue.

DEATH CLAIMS PIONEER SHOWMAN.

Chas. H. McConnell, "Chicago's gamiest showman," died last week after turning life's seventy-fifth mile post. After the Civil War (in which he served) he established the first show printing business in Chicago, the National Printing Co., at 118 Monroe Street. In 1883 he took over the old Columbia Theatre, but unprofitable investments in a big paper company plunged him into debt after he had made over \$600,000. He recouped his fortune in the drug business and paid all his old debts long after they had been outlawed. He is survived by his widow, Mrs. Clara V. McConnell, and his daughter, Mrs. Cora E. Wright. The body was cremated.

PREPAREDNESS AND FIRE.

An actor's wit, combined with a manager's oratory, prevented a panic at the Blackstone Theatre, Chicago, last Friday night, when, a few minutes after the curtain rose, big waves of smoke entered the auditorium. The audience started for the exits, and were on the verge of panic. Richard Bennett deserted his part of "colonel" in the play, stepped to the footlights and said: "There is no danger at all. If you like, we'll lower the steel curtain and you can go out and see what is happening." Some availed themselves of the invitation, and ushers showed them that the scare originated in a smoking ventilator outside of the theatre, into which some careless person had thrown a cigarette. The smoke had been drawn into the theatre through the ventilator. After the first act, Manager Powers made a brief speech, saying: "This is a time of preparedness. You read about it everywhere and ought to practice it. The theatres of Chicago are the safest in the world. Their audiences ought to be the best prepared in the world. I thank you." The speech put the audience in a humor to thoroughly enjoy the remainder of the performance.

OUTSIDE THE LOOP IN CHICAGO.

COMPREHENSIVE REVIEWS OF ACTS SEEN IN NEIGHBORHOOD HOUSES--
"WHO'S WHO" AND WHAT THEY DO.

(Special to THE CLIPPER.)

CHICAGO, March 18.

ACADEMY.

Joseph Pilgrim, Mgr.

A word of praise is due Thomas Carmody for the wonderful selection of acts that appeared at the Academy Theatre for the first half of the week.

The Dares (novelty equilibrists), lady and man, first appearance in Chicago, opened the show in an artistic manner. The man is well built and possesses considerable strength. The lady has wonderful control of her muscles, and makes a change of wardrobe while standing on her partner's head. They carry special scenery, which gives the offering a splendid sendoff.

Victor Foster and Evelyn MacVay, presented an act, entitled "By the Swanee River," full of good singing, talking and dancing. They carry special scenery showing the interior of a Southern club-house by the banks of the river. The lady in the act has a cunning way, and offers a toe dance, in lively style. The man possesses a splendid high baritone voice, and renders old fashioned melodies. His appearance is that of a Beau Brummel, and his walk is very graceful.

Ross Fenton Players, "A Burlesque Tragedy," were the laughing hit of the bill. The cast consists of two ladies and two men, who handle their lines to perfection.

Willing and Jordan, in songs of the day, were the real applause hit of the bill. The sang several numbers, including "Love Me or Leave Me Alone;" although this song is a bit old just now, the lady puts it over with a bang. She also offers an English and Italian version, which goes over in a like manner.

Little Hip and Napoleon, a man and an elephant, closed the show, giving a wonderful exhibition of animal intelligence. The crowd left the theatre after the last trick was finished, and went away well satisfied, after a couple of enjoyable hours.

(LAST HALF.)

An interesting bill from start to finish was what Thos. Carmody gave the patrons of the Academy Theatre.

Greta Von Bergena opened the show and gave an exhibition of physical culture and contortionist work, also handling a good line of comedy talk which helped the act considerably. Greta's act is not only interesting from an instructive standpoint, but also puts an audience in the proper mood for enjoying an entire bill. She is very magnetic.

Amoros Trio offered a neat musical act, which scored instant favor. The men are thoroughbred musicians.

Hickman Bros. and company presented a comedy sketch, entitled "Two Ways to Look." The act consists of four clever people playing the parts of property man, stage manager, house manager and an actor and actress. The cast works with lots of ginger, and not a moment is lost.

Lulu Coates and her Cracker Jacks offered a routine of singing and dancing which was heartily enjoyed. The act was originally seen on the big time, where it belongs.

Agnes Von Bracht sang several high class songs in good voice. Miss Von Bracht makes a good appearance, and her voice shows careful cultivation.

Camille Trio closed the show with a comedy triple bar act, to solid rounds of applause.

GRAND.

(Wm. Johnson, Mgr.)

Musical Storys, a combination of singing, piano and xylophone playing, opened the show. The lady, who wears pretty gowns and makes a good appearance, possesses a pleasing voice and sings "Cumberland," "Wonderful Mother" and "Are You From Dixie?" The man is a good musician, and received applause for his solo numbers.

Walter Clinton and Julia Rooney were a sensation. They have added a violin and ukulele to the act since last seen around here. Their opening song, "You're a Little Wonder, Dear," is put over with vim and dash. While Julia is making a change, a picture is thrown on the screen showing her making the change to a bell hop. She then goes into a fast clog dance, which is great. Walter also makes a change to a full dress suit, and sings "Father Yodel Song," which is a big scream for him. They close with a song and dance.

Juggling Bannans also entertained.

Buster and Bailey (colored) offered a routine of singing, talking and dancing.

Happy Harrison and company, consisting of a trained dog, cat, monk and a kicking mule, named Dynamite. The lady offers one dollar a minute for any one to ride the mule, who is a great kicker and comedian. Great closing act.

(LAST HALF.)

Anita and Willisch, lady and man, in comedy juggling and posing, opened the bill. This man is a good juggler, and his comedy "line of talk" is worthy of mention. The lady has a splendid figure, and her posing reminds one of visiting the art institute. It's a good act and would do well on any good bill.

Marie Dreams sang "Mother's Rosary," "Simple Melody," "Araby" and "Dear Old Girl," rendered in a select manner and a good "baritone." She wears some nice costumes.

"Princess" Ka offered the same routine of dances that she did in the other Chicago houses.

Buster and Bailey, held over for the balance of the week, were the hit of the bill. These boys have a good line of cross-fire talk, which is put over in a lively manner. Their dancing is great.

Prevost and Goulet close the bill with a fast routine of comedy tumbling and instrument playing.

The crowd showed its appreciation by sticking to the finish.

Block.

AMERICAN.

E. Louis Goldberg, Mgr.

Sherman, Van and Hyman, whose names appeared in the big electric sign, and who were the big feature act, scored the hit of the bill. The act is well known and is always sure to score a hit, but words could hardly express what they did at the American Theatre, which is known for icy audiences. The boys sang several comedy numbers, and then Van sang "Don't Bite the Hand," and the audience simply stood up and yelled for more. They sang "Glow Worm" for a closing number, and were forced to bow about a dozen times before the audience consented to let them go.

Jack Birchley (contortionist) opened the show in real big time fashion. Jack works in a lively manner, and his work was heartily enjoyed.

Santos and Hayes, billed as "The Girls With the Funny Figures," did immensely from start to finish with their songs and talk.

Florence Bell and company, in a dramatic playlet entitled "The Acquittal," proved to be interesting.

Galetti's monks offered a dog and monkey act entitled "A Day at the Races," which proved amusing to both old and young.

Block.

(Last Half)

Five Martels, billed as "The Wheeling Whirlwinds," opened the show with a fast routine of bicycling riding.

Adolph, an accordionist, played several popular and old melodies, including "Daughter of Mother Machree" and "Are You From Dixie."

"Jimtown Junction," two ladies and a man, assisted by a stage hand, was the hit of the bill. Credit is mostly due to the brown skin comedian.

Hazel Kirke Trio entertained with songs and dances. The act starts off all right, and there is no need for the lady to offer suggestive movements.

The male singer is immense, and puts his work over in a neat manner.

Charlie, Fatty and Mabel, in closing position, were interesting—although nothing like the original people.

Block.

AVENUE.

(Louis Weinberg, Mgr.)

Five real big time offerings were seen at the Avenue Theatre the first half of the week. Manager Weinberg, who knows real talent when he sees it, deserves to be congratulated for the wonderful bill provided.

Bennington Sisters, two pretty girls with good voices and appearance, were chosen to open the bill. The girls have beautiful gowns and know how to wear them. They sing "Gasoline Gus," "Can't Get Along With or Without Them," "Old Fashioned Waltz," "Mother's Rosary" and "If Only Had My Disposition," which they put over with vivacity. Had this act been in another spot on the bill it would have been a sensation.

Sullivan and Mason, two singing comedians with good harmony voices, scored an individual hit. "Loveland Days," "You'll Be There" and "Good-bye, Good Luck, God Bless You," were three of the big hits used.

Frank Stafford and company repeated the success scored in all the other houses they played in Chicago.

Harry B. Lester, in songs, stories and impersonations, was worth the price of admission alone. Harry has often been seen on the big time, where success was always his.

Cummin and Seaham, billed as two real eccentrics, closed the show, holding the crowd well.

Block.

CENSOR UNDER FIRE.

Maj. Funkhauser, head of Chicago's moral squad, whose "wings were clipped" frequently, because of his ideas regarding film censorship, got into additional trouble, last week, because he was accused of permitting friends to view parts of objectionable films "cut" in the censorship process. The situation was aggravated when Wilber F. Willis, third on the eligible list, was made chief moving picture censor, because he was the highest male aspirant, despite the fact that two women had higher averages. An endeavor to inject scandal was found in the fact that Willis had accepted a desk from moving picture people, but he denied any bribe aspect by declaring that it was a cheap desk (worth no more than \$1.50), which was about to be given to the janitor for wreckage.

INVADES TWO PLACES.

One strange feature of the neighborhood dramatic theatres for the present week lies in the fact that "Along Came Ruth" is on view at two outlying houses simultaneously. A traveling organization is presenting it at the Imperial (on the far West side), while the National Theatre's stock company is presenting it on the South side.

CAWTHORN WILL RETURN TO VAUDEVILLE.

When "Sybil" closes its run Joseph Cawthorn will be seen in Keith vaudeville.

WHITE RAT NIBBLES.

BY VICTOR V. VASS.
Bryant 8780.

DO NOT want to exaggerate, nor do I want to boast, but if you were not present Thursday night, March 16, at Amsterdam Hall, on West Forty-fourth Street, you sure missed New York's big dance event.

Below is a letter I received from an aspirant to "Ratdom," Thos. J. McElhaney. Now, Thomas, you certainly are eligible, and the order would be pleased to have you a member. The governors of organization are all pronounced showmen, who are, were and will be actors' benefactors. Cost now to join, \$10, and an extra \$5 for dues when notified you are accepted. The mere fact that you are benefiting a multitude of performers would suffice to become one of many striving for our welfare.

"MANAGEMENT White Rats, New York City. Gentlemen: Your interesting activities, as set forth in NEW YORK CLIPPER, have aroused my interest. I am a dramatic performer, 'free,' white and twenty-one.

"I am eligible to membership, would be pleased to have details concerning expense entailed, benefits, etc. Respectfully, T. J. McElhaney, 503 Church Street, Vincennes, Ind."

No Smirl and Kessner are not playing together, but Sunday last they met and said hello.

BESSIE CLIFFORD sails for Africa to fill an eight weeks' engagement, then goes to London to join a "Review."

A FEW performers registered at Rexford Hotel, Boston, Mass., are: Jack Harter and wife, Steve Paul, Lonzo Cox, Mr. and Mrs. Henry D. Cuny, Anna Belle, Kitty Faye, Chas. Morris, Robt. Mifflin, Helen Wilson, Miss Bert Mayer, Marie Mason, Thos. Conrad, Adele Wagner, Mae Wagner, I. Lewis, John Orren, Mr. and Mrs. Davis, Sheil Lawrence, L. C. Shackley, W. E. Mekard, A. M. Gamble, Rube Barron, the Hebrew comic, Mr. and Mrs. R. J. Mackey, Joe Case, Dave Hoffman, Willie Fields, Violet Phillips, Reta Shelby, Madeline Doll, Walls and Walls.

JACK WALLS unfortunately broke his wrist while in action on stage of Thompson Theatre, Charlestown, Mass. 'Twill be many weeks before Jack will be able to do a double.

LOU MORGAN, celebrated chin piece delineator, has joined Harry West.

WILLIE WESTON should feel proud, placed on an all star program, following eight numbers who, in their respective line, enacted most everything and anything worth while in vaudeville, and to make it still harder, Willie followed thirty-five minutes of pathos rendered by Alexander Carr and company.

Now, in Jacksonville, Fla., working like a trooper for the Dixie Film Co., is Ernest E. Ottke. Ernie pens the scenario looks good to him. The title of photoplay is "Sunshine and Tempest." On his arrival in Jacksonville he had the pleasure of meeting Joe Schroder and Bill Burt, both boys living nicely in filmdom.

CHARLIE SHARP is now a full fledged picture actor, one day a hero, and the next a villain. Ah, 'tis a funny world.

FRANK CARMAN mourns the loss of his beloved brother. Papers had it circulated that 'twas his mother. He received the message at the Towers Theatre. Hastily donning his street apparel he rapidly, via taxi, befook himself to Penn Depot. His place on bill was filled by Home and Kirby.

VIA THE NEW YORK CLIPPER, Arthur W. Mathews sends his best regards to Billy Reeves.

GEORGE BERRY, with "Experience" Co., mourns the loss of his beloved wife, Leah Berry.

THERE is a news and boot black stand located in lobby.

JOE MACK is up and around, looks well, and uses cane to assist locomotion.

You certainly have my sympathy for your loss. You was a heavy one when Hildred Emmett passed away. Accept same, Hughie, from your friend, Victor V. Vass.

BROTHER AL. GILBERT left the hospital last week, and after a few days was able to be up and about, through Dr. Freeman's efforts.

BROTHER TURKEY BOYD is still suffering from a sprained back and confined to his home, 328 West Forty-fourth Street.

BROTHER JOHN FENTON, at the Bellevue Hospital, has greatly improved and doing nicely.

BROTHER JOSEPH SIMPSON, of Maude Adams' Co., is now well, and resumed work.

BROTHER ROBERT A. FISHER, confined to the New York Hospital for gastritis, is well taken care of and improving.

The wife of Brother Byrde was ill in bed for the past week, and has fully recovered after an operation by Dr. Harry Freeman.

"POLITUS" PRODUCED.

(Special to THE CLIPPER.)

MILFORD, Mass., March 17.—The first presentation on any stage of "Politus," the religious drama, took place March 12, at the Opera House, Milford, Mass. The cast included professionals and members of the St. Mary's Academy Dramatic Club in smaller roles. An elaborate production was given, and the performance was highly creditable. The play was repeated Sunday matinee, 19.

MRS. HANK BROWN is very low with an attack of acute appendicitis.

BURLESQUE

BY MILL.

March 25
ROUTES
REVIEWSCOLUMBIA AMUSEMENT CO.
SELLS A. B. A. STOCK.

BIG MEETING TO BE HELD MARCH 24.

The stock in the American Burlesque Association, held by the Columbia Amusement Co., was sold to Judge Muller, of Cincinnati, at the meeting held in the latter company's offices, on Thursday, March 16.

The American Burlesque Association at the meeting to be held Friday, 24, will be reorganized as a body with interests entirely distinct from the corporation controlling the wheel known as the number one.

Several changes in the personnel of the directorate will be made, and there may also come before the body the question of acquiring new houses, transfers of franchises and other matters effecting the routine for the balance of this season and next.

MIDNIGHT MAIDENS.

RATING.

Book	Costumes	Scenery	Principals
90	100	100	100
Comedy	Chorus	Olio	Numbers
95	100	100	100

Pete Curley and Frank Lynch teamed up very well in this show, Curley, with his changeable voice, and Lynch, with his Mutt nose. They turned up together at opportune moments, as street cleaners, sailors, and at other odd jobs, and generally were successful in getting the laughs.

Billy Walsh played a navy officer, as did Bob Calvert, and they were very much concerned in some plans, which Norma Bell, as a foreign agent, secured by substitution.

John Larkins, the man in black, was a messenger boy, then the driver of the two men cab horse, *la Marion*, and did well in his comedy role, also in his specialty. Miss Bell acted and sang well, and also showed to good advantage, leading the march song, "The Flag I Love," for several encores.

Rose Kessner was a grotesque old maid with good comedy results, and she showed some startling contortion work and clever high kicking in conjunction with her excellent character impersonation.

Jean Leonard, as the soubrette, qualified in looks, and did fairly well in several of her numbers, including "I'm Simply Crazy About You," for which a couple "stalled" in orchestra seats. Tony Shane and Ed. Bisland, completed the cast.

The star-seeing telescope was brought on for some laughs.

"Susquehanna Shore," by Bob Calvert; "Joyous Love," by Miss Bell; "If I Had a Girl Like You," by Billy Walsh and Jean Leonard; "Liza," by John Larkins, for several encores, and a flag and drum finish, showing flags of all nations, were the routine of numbers.

The olio was opened by the Three Buelowa Girls, graceful dancers and performers on the tight wire. They showed many pretty tricks on the slender pathway.

Calvert, Shane and Bisland sang "Bom-Bom-Bay" "Memories" and "Too Good to Be True" to good applause.

Walsh, Lynch and Miss Lawrence showed their sketch, "Along the Erie," with good results; Billy Walsh singing "The Same Sweet Girl" for an encore.

Jolly John Larkins sang "I Got There Just the Same" and "That's Why I Am Happy All the Time."

In the second act, the scene is shifted aboard ship, with Curley and Lynch as stowaways.

"Santiago," by Miss Bell; Miss Kessner's specialty; "Louisville," by Miss Leonard; "Love, Love, Love," were some of the catchy numbers.

The chorus included: Margaret Cushman, Gertrude Lawrence, Ada Mowatt, Helen Wilson, Glory Kelley, Karol Burns, Isabel Kelley, Carrie Bestland, Musette Ramsey, Marie Mason, Hilda Shane, May Keefe, Agnes Foster, Dolly La Forde, Carrie Strong, Clementine Howard, May Wagner, Rose Gordon, Nellie Harley and Flo Wagner.

The staff: E. W. Chipman, manager; Sam Reeder, business manager; Wm. Walsh, stage manager; H. Shubert, musical director; Frank Melville, carpenter; Thos. Conrad, property man; George Gordon, electrician.

and as far as known, is probably the only lady driving a high power Simplex in the streets of Greater New York. She has never met with any accidents, and has been stopped but twice, the judge letting her go on both occasions.

PARISIAN FLIRTS NOTES.

Instead of laying off this week the show is playing the Academy Theatre, Jersey City.

Duffy, Geisler and Lewis have put all new members in their olio act. This trio has several offers for Summer stock, and they are also wanted for cabaret work at Atlantic City.

Several theatre parties were in evidence last week at the Olympic, the largest of which were Irving Becker's Bronx followers, and the Rockaway Beach party.

Geraldine Fleming has recently had several opportunities to display her talent as soubrette understudy. Geraldine knows how to lead numbers well, and is a very good acrobatic and novelty dancer.

Nearly all the members of the company took in the White Rose ball last Thursday night, and pronounced it a most enjoyable affair.

Lillian Lawrence will handle the ducats at a park theatre at Providence, R. I., during the Summer months.

Dave Vine and Luella Temple are suffering from throat trouble at present.

Lillian Mueller has now entirely recovered from the effects of a swollen jaw, caused by falling on a chair at Trenton, and is back at work again.

"Charlie" Schwartz, musical director, reports the present season as one of the most pleasant of his career.

AUTO GIRLS WELL RECEIVED.

Teddy Simons and James J. Lake's Auto Girls made a four days' stop at the Gilmore, March 15-18, and were most favorably received by good houses, the Springfield press giving them the credit of being one of the best shows yet seen at the Gilmore. Carol Schroeder is most comely and contributes some pretty dance numbers. Madeline Webb furnished no end of fun, her size being a big asset. James Lake and Harvey Seymour made big hits. The chorus and costumes are over the average.

AL GREEN, comedian, with the Al Reeves Company, was married March 11, to Dolly Mead, of the chorus, with the same show, in Montreal, Canada.

THE GRAND, Trenton, N. J., has been bought by the Holding Realty Company. The Grand is playing American Wheel burlesque, under a lease to the Splegels, holding to 1919.

SAM ROBINSON has returned to New York from Pittsburgh, Pa., as the lease of the Academy has been taken over by a new management.

BEN WELCH played the Yorkville and Columbia, both Sunday afternoon and evening, and the Century also in the evening. This week he is at the Orpheum, Brooklyn, the show laying off.

THE AUTO GIRLS play the Garrick, New York, this week. Next week they will change dates with the Lady Buccaneers, and will play the Olympic, New York, under the title of the Jolly Grass Widows, using the same title for the Philadelphia date week of April 10.

AT THE YORKVILLE, New York, Tuesday is china dinner set night; Wednesday, amateurs; Thursday, silk stockings; Friday, dancing contest.

FLORENCE MILLS has signed again for next season with Charles Waldron's Bostonians.

JOSEPH H. BERGMAN, treasurer at the Academy, Jersey City, N. J., is in his fourth season and attending to business all the time.

SIMPLEX FOR MRS. REEVES.

Mrs. Al. Reeves celebrated her own birthday, along with Washington's Birthday, Feb. 22, and accepted from Al., on that day, a new seventy-five horse power, inside drive Simplex auto. Mrs. Reeves has been driving for the past ten years,

ROUTES.

COLUMBIA CIRCUIT.

AL REEVES—Gaiety, Boston, 20-25; Columbia, New York, 27-April 1.

BEHMAN SHOW (Jack Singer, mgr.)—Orpheum, Paterson, N. J., 20-25; Empire, Hoboken, N. J., 27-April 1.

BON TONS (Ira Miller, mgr.)—Miner's Bronx, New York, 20-25; Empire, Brooklyn, 27-April 1.

BEN WELCH SHOW (Harry Shapiro, mgr.)—Empire, Newark, 20-25; lay off 27-April 1; Hurtig & Seamon's, New York, 3-8.

BOSTONIANS (Frank S. Pierce, mgr.)—Empire, Hoboken, 20-25; Casino, Phila., 27-April 1.

BILLY WATSON'S BIG SHOW (Wm. F. Rife, mgr.)—Grand, Hartford, 20-25; Jacques, Waterbury, Conn., 27-April 1.

DAVE MARION'S (Bob Travers, mgr.)—Gaiety, Buffalo, 20-25; lay off 27-April 1; Syracuse and Utica, N. Y., 3-8.

FOLLIES OF THE DAY (Barney Gerard, mgr.)—Palace, Baltimore, 20-25; Gaiety, Washington, D. C., 27-April 1.

GLOBE TROTTERS (M. Saunders, mgr.)—Empire, Albany, N. Y., 20-25; Casino, Boston, 27-April 1.

GAY NEW YORKERS (Harry Leon, mgr.)—Empire, Brooklyn, 20-25; Colonial, Providence, 27-April 1.

GYPSY MAIDS (W. V. Jennings, mgr.)—Park, Bridgeport, Conn., 23-25; Miner's Bronx, New York, 27-April 1.

GOLDEN CROOKS (Jas. C. Fulton, mgr.)—Colonial, Providence, 20-25; Gaiety, Boston, 27-April 1.

GIRL TRUST (Louis Epstein, mgr.)—Gaiety, Detroit, 20-25; Gaiety, Toronto, Ont., 27-April 1.

HARRY HASTINGS (Martin J. Wigert, mgr.)—Gaiety, Pittsburgh, 20-25; Star, Cleveland, 27-April 1.

LIBERTY GIRLS (Alex. D. Gorman, mgr.)—Casino, Boston, 20-25; Grand, Hartford, 27-April 1.

MAJESTICS (Fred Irwin, mgr.)—Colonial, Dayton, O., 20-25; Empire, Toledo, O., 27-April 1.

MANCHESTER'S (Bob Manchester, mgr.)—Star, Cleveland, 20-25; Colonial, Dayton, O., 27-April 1.

MAIDS OF AMERICA (Frank McAleer, mgr.)—Lay off 20-25; Syracuse and Utica, N. Y., 27-April 1.

MILLION DOLLAR DOLLS (Chas. Falke, mgr.)—Syracuse and Utica 20-25; Gaiety, Montreal, Can., 27-April 1.

MIDNIGHT MAIDS (E. W. Chipman, mgr.)—Columbia, New York, 20-25; Casino, Brooklyn, 27-April 1.

MERRY ROUNDRERS (Jas. Weedon, mgr.)—Gaiety, Toronto, Ont., 20-25; Gaiety, Buffalo, 27-April 1.

PUSS PUSS (Al. Lubin, mgr.)—Casino, Brooklyn, 20-25; Empire, Newark, 27-April 1.

ROSELAND GIRLS (Bob Mills, mgr.)—Columbia, Chicago, 20-25; Gaiety, Detroit, 27-April 1.

ROSE SYDELL'S CO. (W. S. Campbell, mgr.)—Empire, Toledo, O., 20-25; Columbia, Chicago, 27-April 1.

ROSEY POSEY GIRLS (Peter S. Clark, mgr.)—Jacques, Waterbury, Conn., 20-25; Hurtig & Seamon's, New York, 27-April 1.

STROLLING PLAYERS (Louis Gilbert, mgr.)—Gaiety, St. Louis, Mo., 20-25; Star & Gardner, Chicago, 27-April 1.

SOCIAL MAIDS (Joe Hurtig, mgr.)—Berchel, Des Moines, Ia., 20-23; Gaiety, Omaha, Neb., 27-April 1.

SPORTING WIDOWS (Bob Simons, mgr.)—Star and Garter, Chicago, 20-25; Berchel, Des Moines, Ia., 27-29.

STAR AND GARTER (Asa Cummings, mgr.)—Gaiety, Washington, D. C., 20-25; Gaiety, Pittsburgh, 27-April 1.

SMILING BEAUTIES (Ben Harris, mgr.)—Gaiety, Omaha, Neb., 20-25; Gaiety, Kansas City, 27-April 1.

SAM HOWE'S (Geo. R. Batcheller Jr., mgr.)—Casino, Phila., 20-25; Palace, Baltimore, 27-April 1.

TOURISTS—Hurtig & Seamon's, New York, 20-25; Orpheum, Paterson, 27-April 1.

TWENTIETH CENTURY MAIDS (R. E. Patton, mgr.)—Gaiety, Montreal, Can., 20-25; Empire, Albany, N. Y., 27-April 1.

WATSON-WROTH'S SHOW (Manny Rosenthal, mgr.)—Gaiety, Kansas City, 20-25; Gaiety, St. Louis, 27-April 1.

AMERICAN CIRCUIT.

AMERICAN (Louis Gerard, mgr.)—St. Joseph, Mo., 22-25; Century, Kansas City, 27-April 1.

AUTO GIRLS (Ted Symonds, mgr.)—Garrick, New York, 20-25; Olympia, New York, 27-April 1.

BEAUTY, YOUTH AND FOLLY (Lou Stark, mgr.)—Wilkes-Barre, Pa., 22-25; Binghamton, N. Y., 27, 28; Amsterdam, N. Y., 29; Hudson, Schenectady, 27-April 1.

BROADWAY BELLES (Joe Oppenheimer, mgr.)—Savoy, Hamilton, Ont., 20-25; Cadillac, Detroit, Mich., 27-April 1.

BLUE RIBBON BELLES (Wm. S. Clark, mgr.)—Youngstown, O., 20-22; Akron, O., 23-25; Empire, Cleveland, O., 27-April 1.

BIG CRAZE (Joe Levitt, mgr.)—Star, Toronto, Ont., 20-25; Savoy, Hamilton, Ont., 27-April 1.

TRACKER JACKS (Walter Greaves, mgr.)—Gai-

REV. THOS. B. GREGORY FINDS NOTABLE SERMON IN NEW SONG.

ety, Baltimore, 20-25; Trocadero, Phila., 27-April 1.
CABARET GIRLS (Lewis Livingston, mgr.)—Corinthian, Rochester, N. Y., 20-25; Star, Toronto, Ont., 27-April 1.
CHERRY BLOSSOMS (Maurice Jacobs, mgr.)—Fall River, Mass., 20-22; Worcester 23-25; Howard, Boston, 27-April 1.
CHARMING WIDOWS (Sam Levy, mgr.)—Star, Brooklyn, 20-25; Yorkville, New York, 27-April 1.
CITY SPORTS (L. E. Sawyer, mgr.)—Empire, Cleveland, O., 20-25; Penn. Circuit 27-April 1.
DARLINGS OF PARIS (Chas. E. Taylor, mgr.)—Olympic, Cincinnati, 20-25; Colonial, Columbus, O., 27-April 1.
FROLICS OF 1915 (Frank Lalor, mgr.)—Colonial, Columbus, O., 20-25; Youngstown and Akron, O., 27-April 1.
FOLLIES OF PLEASURE (Rube Bernstein, mgr.)—Amsterdam 23; Schenectady 24, 25; Corinthian, Rochester, N. Y., 27-April 1.
FRENCH MODELS (Harry Rose, mgr.)—Yorkville, New York, 20-25; Gaiety, Phila., 27-April 1.
GIRLS FROM THE FOLLIES (Gus Kahn, mgr.)—Standard, St. Louis, 20-25; Gaiety, Chicago, 27-April 1.
HELLO, PARIS (Wm. Roehm, mgr.)—Trocadero, Philadelphia, 20-25; Grand, Trenton, N. J., 29-April 1.
HELLO GIRLS (Louis Lesser, mgr.)—Gaiety, Philadelphia, 20-25; Wilkes-Barre, Pa., 29-April 1.
HIGH LIFE GIRLS (Frank Calder, mgr.)—Howard, Boston, 20-25; Gilmore, Springfield, Mass., 27-April 1.
JOYLAND GIRLS (Sam Williams, mgr.)—Star, St. Paul, Minn., 20-25; St. Joseph, Mo., 29-April 1.
LADY BUCCANEERS (Dick Zeisler, mgr.)—Grand, Trenton, N. J., 22-25; Star, Brooklyn, N. Y., 27-April 1.
MILITARY MAIDS (M. Wainstock, mgr.)—Gaiety, Brooklyn, N. Y., 20-25; Fall River and Worcester, Mass., 27-April 1.
MISCHIEF MAKERS (F. W. Gerhardy, mgr.)—Century, Kansas City, Mo., 20-25; Standard, St. Louis, 27-April 1.
MONTE CARLO GIRLS (Jack Sutter, mgr.)—Gaiety, Minneapolis, 20-25; Gaiety, St. Paul, 27-April 1.
PAT WHITE SHOW (Lew Talbot, mgr.)—Penn. Circuit 20-25; Gaiety, Baltimore, 27-April 1.
PARISIAN FLIRTS (Chas. Robinson, mgr.)—Academy, Jersey City, N. J., 20-25; Gaiety, Brooklyn, 27-April 1.
RECORD BREAKERS (Jack Reid, mgr.)—Gaiety, Milwaukee, 20-25; Gaiety, Minneapolis, 27-April 1.
REVIEW OF 1916 (Henry P. Dixon, mgr.)—Gilmore, Springfield, Mass., 20-25; Garrick, New York, 27-April 1.
SEPTEMBER MORNING GLORIES (Joe Carlyle, mgr.)—Columbia, Grand Rapids, Mich., 20-25; Majestic, Indianapolis, 27-April 1.
TEMPTERS (Chas. Baker, mgr.)—Buckingham, Louisville, Ky., 20-25; Olympic, Cincinnati, 27-April 1.
TIP TOPS (Joe Hurtig, mgr.)—Olympic, New York, 20-25; Academy, Jersey City, N. J., 27-April 1.
TANGO QUEENS (Ed. E. Daly, mgr.)—Cadillac, Detroit, Mich., 20-25; Coliseum, Grand Rapids, Mich., 27-April 1.
P. S. BEAUTIES (Dan Guggenheim, mgr.)—Gaiety, Chicago, 20-25; Buckingham, Louisville, Ky., 27-April 1.
WINNERS (Harry K. Gates, mgr.)—Englewood, Chicago, 20-25; Gaiety, Milwaukee, Wis., 27-April 1.
YANKEE DOODLE GIRLS (Henry P. Nelson, mgr.)—Majestic, Indianapolis, 20-25; Englewood, Chicago, 27-April 1.

PENN. CIRCUIT.

MONDAY—Canton, O.
 TUESDAY—Johnstown, Pa.
 WEDNESDAY—Altoona, Pa.
 THURSDAY—Harrisburg, Pa.
 FRIDAY—Orpheum, York Pa.
 SATURDAY—Academy, Reading, Pa.

A PRETTY GOOD BREAK.

With the purchase of B. S. Moss' Eighty-sixth Street Theatre, New York, by Marcus Loew the Yorkville's business should increase at least twenty-five per cent. The Eighty-sixth Street Theatre will do a straight picture policy, and Loew's Orpheum, on the same block, will play its vaudeville policy. Prospects for the burlesque house are great.

JEAN BEDINI has announced that he is the proud husband of Helen Lorayne, who delivers the prologue with the show. Puss Puss will play Easter week in Atlantic City.

ED. SHAFFER will manage the Summer stock at the Howard, Boston, for Strouse & Franklyn.

BILLY MEEHAN is with the Yankee Doodle Girls.

DAINTY MARIE has joined the Girl Trust.

AT LIBERTY FRANK HARcourt

For Next Season

PRINCIPAL COMEDIAN with "Tip Top Girls" at Olympic Theatre THIS WEEK.
 A Musical Comedy First-Part, a Keystone Burlesque and between a wonderful Vaudeville Bill.

It's a hard audience but even THEY laugh.

It was my great fortune, last evening, to hear one of the dearest and most touching songs I ever listened to.

The song is entitled: "Are You Half the Man Your Mother Thought You'd Be?" There are songs and songs—songs that you hear and forget, without ever thinking of them again, and songs that burn themselves into your mind and soul and transform your whole being.

There are songs that are simply made to sell ("small profits thankfully received"), and there are songs that leap out of the heart, pulsing with the sentiment that is as deep as life, as deep as God, and thrilling with the feeling which sways us as the storms rock the boughs of the forest.

Such a song is the one I heard last night: "Are You Half the Man Your Mother Thought You'd Be?"

The popularity of this melody is already assured. Human nature is always and everywhere human, and the song, on speech or picture or written word that really and truly touches human nature is sure of a hearty whole souled response.

Poor indeed, and to be pitied, is the man the centre of whose self is not filled by the thought of MOTHER. Whether mother is still with him or has passed out from his earthly sight does she rule his least thought, and dominate his holiest feelings?

To have mother "die," as we say, and become invisible to the eye of flesh, is one thing—a very sad and sorrowful thing; to have our love and veneration for her, our delicate, tender, and yet powerful susceptibility to her pure and noble spirit, perish from our hearts is quite another, and a much more sorrowful thing.

Mother is not DEAD so long as, whether present or absent, she is the centre and soul of our thought, the inspirer of our life, the standard by which we measure our character and standing among our fellow man.

The touchstone by which the true man tries his conduct is well put in the title of this song: "Am I Half the Man My Mother Thought I'd Be?"

Am I? If so, it is pretty certain that I am on the right track, and that all is well with me. If not, as sure as fate, something is wrong.

Is your life, young man, one that your mother would blush over and hide her face for shame of you?

Do you feel that your mother could put her hand on your head, draw you to her, and say to you as she looked into your eyes, "My boy, you are just what I thought you'd be, just what I wanted you to be in my heart?"

Or is your conduct such that you would be afraid to have your mother look down into your soul? Do you feel that you would wither and wince under the mother-look?

These are the questions that put you to the test,

THE MOONLIGHT MAIDS.

At Daly's, New York, this week's bill includes: Billy McIntyre, Bobby Vall, Joe Dolan, George Hart, La Verne Griffin, Hazel Henton and Marie Mann.

The chorus: Myrtle Howard, Goldie Carrigan, Hilda Strout, Anna Le Feber, Carrie Flinnell, Margaret Hoffman, Pearl Brown, Janette Banks, Irene De Vore, Leona Flannery, Leana Davis, Ethel Hirst, Geneva Powell, Helen Jenkins, Pearl La Beau, Jean Prosser, Bee Rhodes, Moille Bossen, Ted Russel, Benta White, Buster Montom.

Princess Lolita is the added attraction.

THE TIP TOP GIRLS are at the Olympic, New York, this week, with Luba Meroff as prima donna.

LA PELLETREAU, classic dancer, will be at the Academy, Pittsburgh, week of March 27.

AL REEVES will be with his own show at the Columbia, New York, next week, assisted by Chas. Robles, Al Green, Monarch Comedy Four, Rene Cooper, Beatrice Drew, Margie Demarest, Joe Simon and Charles Diamond, the harp soloist.

INTEREST TO STOCK MANAGERS.

On the back page of this week's issue is an announcement of vital interest to managers of stock theatres and managers of stock companies.

Montreal, Can.—His Majesty's (Sparrow Amusement Co., mgrs.) Cyril Maude, in "Grumpy," 20-25. George Driscoll's Players 27, indef.

PRINCESS (Abbie Wright, mgr.)—French Stock Co. 27, indef.

ORPHUM (Fred Crow, mgr.)—Bill for week 20-25: "The Bride Shop," "The Man Off the Ice Wagon," Hal Frances, Evans and Wilson, Kajima, Fred and Albert.

GAYETY (T. E. Conway, mgr.)—Twentieth Century Girls 20-25; Million Dollar Girls 27-April 1, Maids of America 3-9.

and according to the way you are able to answer them, do you stand or fall.

And these are the questions that kept rising up in my mind as I listened to Leo Wood's wonderful song.

It makes one take account of stock, forces one to look at himself honestly and fairly, to see how he stands as a man.

Maybe you are able to hear the lines sung without feeling that the red badge of shame is mounting your cheek; and maybe, again, as you listen you lower your head in deep contrition, while the devils of remorse chase one another through your soul; but anyway, if you ever do listen to the song it will tug away at your heartstrings "like mad"—with the result that you cannot, to save your life, help being a better man for hearing it.

The song, like all great, true things, is very simple—just like mother and mother's love.

There was no neck-cranning on the singer's part, no attempt at technique in her rendering of the song; and the air, perfectly fitting the home-like words, took the message home to me with telling effect.

The air I cannot, of course, give here, but here is a part of the wording of the song:

"Have you stopped to think of how you sat at mother's knee.
 While she planned your future with you, pictured what a man you'd be?
 And you threw your arms around her, promised all you'd do some day,
 The happiness you'll bring to her when she was old and grey?

Have you kept your promise to her that you made when at her knee?
 Can you truly say you're half the man to-day that she always thought you'd be?
 Is she proud to be your mother? Is it joy or sorrow in her eyes you see?
 And you are all she planned and prayed for, all she raked and scraped and slaved for?
 Are you half the man your mother thought you'd be?"

I could wish others nothing better than to express the hope that they, too, may be given the pleasure and profit of hearing Mr. Woods' beautiful song. It would do them good, through and through.

If mother is in heaven, it will bring her back to you in spirit and power, so that you shall be with her again for a little while.

And if she is still with you here on earth, it will make you appreciate her more perfectly than ever before.

The song is a great and noble sermon that appeals to the best in us with power, and that appeals to our shortcomings sternly and yet with infinite and irresistible kindness.

WASHINGTON.

BELASCO (L. Stoddard Taylor, mgr.)—"The Passing Show of 1915" week of March 20. "The Only Girl" next.

NATIONAL (Wm. H. Rapley, mgr.)—Serge Diaghileff's "Ballet Russe" 23-25. "Pollyanna" next.

POLY'S (Fred G. Berger, mgr.)—"The Shepherd of the Hills" week 20. "The Beauty Shop" next.

COSMOS (A. Julian Brylawski, mgr.)—Albert Parry, "A Night With the Poets," full week. Fox 20-22; Eddie Foy, Rockwell and Ellis, Smith and McGuire, Lorraine, Buchanan and company, and "The Senator."

GAYETY (Harry O. Jarboe, mgr.)—The Great Star and Garter Show week 20. Follies of the Day next.

R. F. KEITH'S (Roland S. Robbins, mgr.)—Attractions 20 and week: Nora Bayes, George Nash and company, Paul Morton and Naomi Glass, Frank Orth and W. J. Dooley, Leo Beers, Leo Zarlino company, Meredith and Snoozer, the Oxford Trio, and Pathé News Pictorial.

LOWE'S COLUMBIA continues to do good business. Week 20 is divided between John Barrymore, in "The Lost Bridegroom," first half, and Hazel Dawn, in "The Saleslady," last half of the week.

CLEVELAND, O.—Opera House (A. F. Hartz, mgr.)—The premier production of the new Stuyvesant Producing Co. will be "Come to Bohemia," week of March 20. Next week, Laurette Taylor, in "The Wooing of Eve."

COLONIAL (F. Ray Comstock, mgr.)—"The Weavers" 20-25. George MacFarlane, in "Heart o' th' Heather," week of 27.

KEITH'S HIPPODROME (H. A. Daniels, mgr.)—Bill week of 20: Laura Nelson Hall, Marlow Weeks, Ruth Budd, Meehan's dogs, Creasy and Dayne, Chinko, F. V. Bowers and company, and pictures.

PROSPECT (J. W. Lyons, mgr.)—"George Washington Bullion Abroad" week of 20.

NEW LYCEUM—Week of 20. "The Man On the Box" will be presented by Vaughan Glaser's Stock Co.

MILES (W. F. Gallagher, mgr.)—Bill week of 20: The Courtney Sisters, John T. Doyle and company, Hayland and Thornton, the Moari Aerial Beauties, Jim and Marion Harkins, William De Hollis and company, Australian Travesty Duo, and pictures.

PRISCILLA (P. E. Seas, mgr.)—Bill week of 20: Old Soldier Fiddlers, "Happy Jack" Eckert, Ad. Carlisle's Dog and Pony Circus, Davis and Elmore, Mr. and Mrs. Ed. Nellies, and Marie Snowden.

STAR (Drew & Campbell, mgrs.)—Week of 20. Bob Manchester and his burlesque company.

EMPIRE (Phil Isaac, mgr.)—Week of 20, the City Sports.

SHADES OF NIGHT

STOCK

NEW FORM OF PLAY PIRACY DISCOVERED.

MANAGERS BELIEVE NEW METHOD OF VIOLATION LEAVES AVENUE FOR ESCAPE.

ANOTHER INDICTMENT IN WISCONSIN.

Another link was added to the chain of indictments brought against play pirates when an old offender was charged with violating the copyright laws and indicted in the State of Wisconsin.

The United Managers' Protective Association seems to have unearthed a form of piracy which is new to the courts. The offender is charged with having purchased the right to various plays for stock purposes, and invariably pays the first week's royalty. After this first payment it is alleged he would take the production to a different town and continue to present it, forgetting to forward the weekly royalty.

A violator has a chance to claim that payments of further royalties were delayed merely on account of an oversight, or a similar excuse, when proceedings are brought against him for producing the play for a longer period than a cash payment contracts for.

It is said the managers are watching this new phase carefully, and it is quite possible that the disclosure will bring more indictments in its wake. As the old adage goes "The mills of the Gods grind slowly but surely."

MISS MACKIN IS HURT.

Clara Mackin last week, with her left arm in a sling as the result of an accident, refused to give in, and played throughout the week.

Miss Mackin is an enthusiastic horsewoman, and while indulging in a canter through Central Park a man also on horseback tried to pass her, and in so doing his horse fell against her mount, causing it to cross and stumble, while she jumped, falling on her arm.

In "The Penalty" Miss Mackin, as the erring mother, assumed a heavy and difficult role, and many claim traces of real tears were evident as she went through her lines. Her stoicism was the subject of much praise by all who were cognizant of the severity of the injury.

VAUDEVILLE SKIT CARRIES STOCK AND SCREEN STARS.

"A Man Without a Country," Henry Chesterfield's patrician sketch, which is to have its premiere showing at the Palace Theatre the week of March 27, will carry many faces that have been lately seen in stock and on the screen.

Ollie Logsdon is responsible for the signing of Will D. Corbett, Marie Pettis, Dan Hamilton, Walter Woodall and Thomas Faber in the above sketch, as well as Milton Boyle and Dixie Compton who appeared with Bert Wilcox, in "It Happened in Reno," shown for the first time at the Grand Opera House, Brooklyn, March 20.

IRENE OSHIER RESIGNS.

As a result of the resignation of Irene Oshier, on March 18, from the Elsmere Stock Co., Beulah Poynter was seen in the leading role in "Seven Keys to Baldpate" March 20.

Upon the closing of the Wadsworth, which is run under the same management, on March 25, as announced in last week's CLIPPER, Welba Lestina, leading lady, and Edith Spencer, seconds, will appear at the Elsmere. The majority of the other members of the company have already signed elsewhere or are negotiating with that object in view.

NEW ACADEMY TO OPEN EARLY IN APRIL.

Poll's New Academy, Baltimore, Md., is to open the first week in April, for standard dramas and recent successful plays presented by a stock company. The management is negotiating for the services of several well known players, and it is said arrangements will be completed within a week.

The New Academy will play in opposition to the Auditorium, an established stock house. This fact,

in itself, assures the public of Baltimore the best that can be offered from both houses.

EZZELL AND BONITA IN THEIR THIRTIETH WEEK.

Ben E. Ezzell and Doris Bonita have just completed their thirtieth week with the Winifred St. Clair Co.

Mr. Ezzell was specially engaged for the part of Inspector Burke, in "Within the Law." The company is playing through the New England States.

NOTICE.

THE PUBLISHERS OF THE CLIPPER EARNESTLY SOLICIT THE CO-OPERATION AND ASSISTANCE OF ALL MANAGERS OF STOCK THEATRES IN INCREASING THE VALUE OF THIS DEPARTMENT. WE BELIEVE IT WILL BE MUTUALLY ADVANTAGEOUS IF EACH MANAGER WILL SEND US EACH WEEK ANY CHANGES THAT MAY OCCUR IN THE POLICY OR PERSONNEL, ANY ACCIDENT, UNUSUAL OCCURRENCE OR IMPORTANT HAPPENING CONNECTED WITH HIS COMPANY. WE DESIRE TO GIVE GREATER PUBLICITY AND PROMINENCE TO THIS BRANCH OF AMUSEMENTS THAN HAS BEEN DONE HERETOFORE BY ANY PUBLICATION. WILL YOU HELP?

GRAND OPERA HOUSE, Brooklyn.

LEW PARKER, MGR.

"The Penalty" was presented by the Grand Opera House Stock Co. week of March 13.

The story is that of a woman who has social aspirations, but lacks the foresight to realize that her mode of living, since the divorce of her husband, is likely to lead into unsavory complications.

The son falls in love with the daughter of a social leader, he announces his intention of marrying the girl to his mother, and goes to seek the consent of the girl's mother. In the meantime the father, while intoxicated, berates his former wife to a friend of the family.

The friend's wife tells the mother, who refuses her consent to the boy, and in the cross-questioning, the girl's mother admits that the cause for her refusal is his mother's character. When accused by the boy the mother, in a fit of rage, kills the man in the case, and then poisons herself, thereby freeing her boy of all disgrace.

Though the play was a bit morbid, the acting was excellent. Clara Mackin, with her arm in a sling, rose to heights far above any attained this season in her role of the mother. A splendid performance, ordinarily; an achievement, under the painful handicap.

Dudley Ayres, as the boy, gave his usual excellent reading.

Enid May Jackson, as the girl, proved a charming and lovable debutant, in a small but effective part.

As the root of all the trouble, M. J. Briggs was a most acceptable villain, while Florence Roberts played the matronly part of the society leader in a most satisfactory manner.

Charles Schofield, Edw. Fitzgerald, Wm. Evarts, Isadore Martin, William Elliott and J. Francis Kirk all did nicely in smaller parts. Once Over.

MURPHY PLAYERS CLOSE.

The Murphy Players closed their engagement at Augusta, Ga., March 18, with "Bought and Paid For."

KEITH'S BRONX THEATRE.

ROBERT JANETTE, MGR.

"The Woman He Married" was produced for the first time in the East by the Keith Bronx Stock Co., under the direction of R. G. Edwards, with this cast:

Noguchi.....	Russell Parker
Jack Harding.....	Walter P. Richardson
Mrs. Whitson Bainbridge.....	Luella Morey
Cecil Armsby.....	Albert Gebhardt
Mrs. Jack Harding, formerly Jeanne Dumont,	Frances McGrath
Col. John Harding.....	Fred C. House
Jules Marston.....	Walter Marshall

SYNOPSIS.

ACT I.—Flat of the Hardings—Late Afternoon.

ACT II.—Studio of Jules Marston—Three Months Later.

ACT III.—At the Hardings—Near Midnight of the Same Night as Act 2.

ACT IV.—Marston's Studio—Half an Hour Later.

The story the play unfolds is that of a young married couple who have been thrown on their own resources owing to the husband's father objecting to his son's having wedded a girl who was formerly an artist's model. The husband, engaged in writing a play, the theme for which had been suggested by his wife, finds that it will be necessary to give up the work owing to the lack of sufficient funds. It is here that the wife decides to take advantage of an offer made her by an artist, who is unaware of her marriage, to pose for a picture he wants to paint. However, knowing that her husband would object, she allows him to believe that a wealthy widow, a friend of the family, is lending them help until the play can be completed.

The following act is laid in the artist's studio, and while the wife is donning her clothing a supposed friend of the family enters. This friend has developed an intense hatred toward the wife, owing to her having frustrated his almost completed courtship for the hand of the widow, by relating a story which discloses his character. Upon seeing the picture and finding her bracelet he discovers the identity of the model and an opportunity for revenge.

Act three is in the apartment of the couple, and opens with the return from the theatre where the husband's play has proved a success. The friend, who has discovered the wife's deception, enters with the artist, both apparently intent on extending their congratulations, though the artist appreciates he has been led into a cleverly laid trap. The friend then announces he has the writing of a play in mind, and in relating its plot, recites the story of the wife's apparent deception. The wife faints and the husband realizes that his wife is the woman suggested and a stormy session follows.

In the final act the husband calls at the studio, intending to destroy the picture. His wife follows, and it is here the truth is told and the sacrifice and love of his wife is related by the artist, resulting in a reconciliation.

The acting was excellent, Miss McGrath and Walter Richardson surpassing any of their efforts so far this season, and in no small measure did the remainder of the cast help in this presentation.

Once Over.

CECIL KOHLHAAS JOINS POPULAR PLAYERS.

Cecil Kohlhaas has joined the Popular Players of Washington, D. C., as the new ingenue, making her first appearance in "On Trial."

The new features in the staging of the play adapted by Harry Andrews, and the scenic effects worked out by Charles Squires, entitle them to a lot of credit.

HAZEL McNUTT JOINS STOCK.

The North Stock Co., playing at the Krug Theatre, Omaha, Neb., announces the return of Hazel McNutt as ingenue. She has always been a favorite in stock and is well known to the patrons of the house.

MISS LANG ILL.

Miss Lang, leading lady of the Denham Players, Denver, Colo., is seriously ill and has been unable to appear in any role since March 12.

SHAPIRO, BERNSTEIN & CO. MUSIC PUBLISHERS
LOUIS BERNSTEIN, Pres.

**A SENSATION---PALACE THEATRE
NEW YORK**

HENRY LEWIS, one of the big features at the Palace Theatre last week created the most sensational hit ever known in the history of songdom at this famous vaudeville house, introducing the biggest one-night hit that the world has ever known. The greatest psychological song ever written. A wonderful NOVELTY MARCH BALLAD, which for the first time treats seriously a subject that for years has been held up to ridicule, and makes a bigger hit than the waving of an American flag would do.

**"YOUR
WIFE"**

By DONNELLY, BURKHARDT and PIANTADOSI

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GOLDEN RULE CUTLERY CO.,
552 W. Lake St. Dept. 80, Chicago, Ill.

HAVANA NEWS.

MARCH 15, 1916.

All interest for the past few weeks has been centered in the carnival season which began Sunday, March 5, to continue the two following days and Sundays, 12, 19 and 26. During this celebration all drive around the Prado and Malecon in autos, coaches and on floats. Every costume imaginable is to be seen, and many are masked, those riding pelting serpents and confetti to those on the street and balconies. The processions last from 4 till 7.30, and then follow masked balls at the different Spanish clubs. Two Sundays remain for those celebrations, and they are expected to be even more gay.

Interest in the races is on the wane, though crowds are expected this week and the closing day, Sunday, 19.

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"Under the Crescent," the Universal feature of the experiences of Ola Humphrey, Princess Ibrahim Hassan, is the photoplay of the moment in Havana.

The most interesting visitor of the month was Jeff Davis, famous "King of the Hoboes." Interested in Americans stranded here, without work or funds, he "played the part" of one of them by donning old clothes and returning to hobo life here. He was instrumental in getting benefit performances at the Maxim moving picture theatre on the 5th and 6th to assist him in sending many of these stranded Americans back to their native land.

FRANCES AGNEW.

WANTED
CHARACTER MAN AND WOMAN

(Must Double Piano or Specialties.) For Spring and Summer season in open houses. Travel in automobiles after June 1. Good wardrobe on and off absolutely essential. State lowest salary and all particulars first letter. Prefer people who are used to small time and who are willing to work. No fancy salaries, but absolutely sure.

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LEADING WOMAN

Ability, appearance, experience, wardrobe imperative. Other desirable people may communicate. Those with Specialties preferred. Summer Stock following road season. WILLIAM TRIPPLETT, Halliday, N. D., March 13, 26; Kildeer, 27-April 8. MESSRS. MITCHEL, LASHLEY, HOLLAND and others, who have earlier pleased this firm, write.

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MELVILLE'S COMEDIANS

NO. 1 WANTS FOR COMING SEASON, ONE YEAR'S WORK
A1 PIANO PLAYER (male), Doubling any instrument in Band or Bass Drum; Clarinet Player for Band and Orchestra; Low Pitch Bass Player, Doubling String Bass, B. & O.

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Trap Drummer, full line Traps. No booze. State salary, age. People Doubling Stage or Specialties given preference. This is a new \$7,000 outfit and a credit to be with. This show has been out six years without closing for one day.

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OUR TWO COMEDY SONG KNOCKOUTS

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Great version for girl. Lots of extra verses. Better than "GOOD-BYE BOYS."

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Already a knockout for lots of acts. Will be a knockout for you.

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IN THIRTY DAYS THE WHOLE NATION WILL BE SINGING IT!
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PHILADELPHIA.

The new offerings for week of March 20 are "Princess Tra-la-la," at the Broad, and "Nobody Home," at the Adelphi.

BROAD (Nixon & Zimmerman, mgrs.)—"Princess Tra-la-la" had its first local vnew 20.

ADELPHI (Leonard Blumberg, mgr.)—The first appearance of "Nobody Home" took place 20.

LYRIC (Leonard Blumberg, mgr.)—"The Only Girl" began 20, its fourth and final week.

GARRICK (Chas. C. Wanamaker, mgr.)—"It Pays to Advertise" began its second week 20.

FORREST (Nixon & Zimmerman, mgrs.)—Ziegfeld's "Follies" enteed 20 upon its fourth week.

METROPOLITAN OPERA HOUSE (Alfred Hoegerle, mgr.)—The Metropolitan Opera Co. sang "Haensel and Gretel" and "Pagliacci" 14, to a splendid house.

WALNUT (Carl Strakosh, mgr.)—"The Girl He Couldn't Buy" 20-25.

KNICKERBOCKER (Wm. W. Miller, mgr.)—The stock, in "The Spendthrift," 20-25.

AMERICAN (Wm. F. Barry, mgr.)—The stock, in "Charley's Aunt," 20-25. "The Easiest Way," 27.

B. F. KEITH'S (H. T. Jordan, mgr.)—Eddie Foy and family is the big card 20 and week. Others are: Karl Jorn, Sarah Padden and company, Hunting and Frances, Charlotte Parry and company, Rae Eleanor Ball, Adonis, and moving pictures.

GRAND (W. D. Wegeforth, mgr.)—Bill 20-25: Harry Tate's "fishing," Cartmell and Harris, Britt Wood, McGowan and Gordon, Baldwin, Baxter and Carter, Lordy's dogs, and moving pictures.

CROSS-KEYS (James J. Springer, mgr.)—Bill 20-22: "The Sidewalk Cabaret," Bernard and Shaw, Billy Rogers, Barry and Ricardo, and Fuls and Falls. For 23-25: "The Golf Girl," Alice Hansen, Sue Higgins and company, Farrell-Taylor Trio, Moore and White, and Duffin and Redcay Troupe.

GLOBE (Sablosky & McGurk, mgrs.)—Bill 20-25: Bachelor Ffur, Edwin Ford and company, Four Girls, Ferimore Cooper Towne and company, Beltran and Beltran, Jack George, Woods' animals, Sullivan and Pasquelina, Vanfield Children, and moving pictures.

COLONIAL (Charles E. Thropp, mgr.)—Bill 20-25: Willard, De Pace Opera Co., Middleton and Spellmeyer, "A Day at the Seashore," Lohse and Sterling, Paul and Boyne, Lew Fitzgibbons, Three Alexis, Packard and Pierce, and moving pictures.

W. M. PENN (Wm. W. Miller, mgr.)—Bill 20-25: "The Girl in the Gown Shop," Palfrey, Hall and Brown, Sanley and Norton, Miller and Callahan Boys, and moving pictures.

CASINO (Wm. M. Leslie, mgr.)—Sam Howe's Show 20-25.

GAYETY (Joseph Howard, mgr.)—The Midnight Strollers 20 and week.

TROCADERO (Robert Morrow, mgr.)—Hello, Paris Co. week of 20.

DUMONT'S (Frank Dumont, mgr.)—Stock burlesque.

SAN FRANCISCO.

COLUMBIA—"The Eternal Magdalene," with Florence Roberts, March 19-25.

CORT.—Cinema pictures of "Ramona" 20-25.

ALCAZAR—"Sadie Love," by the stock company, 20-25.

ORPHEUM.—Bill 19-25: Harry Green and company, Gara Zora, Hallen and Hunter, Harry Hines,

Dugan and Raymond, Olga Cook, Dupree and Dupree, George Damerel and company, and the twelfth and last installment of the "Uncle Sam at Work" motion pictures.

EMPEROR.—Bill 19-25: Eight Black Dots, Jules Levy Family, Howatson and Swaybelle, Fred Thomas and company, Adams Beverly and West, Miss Elmira and company, and feature films.

PANTAGES.—Bill 19-25: Yates and Wheeler, the Dairy Maids, the Mystic Bird, Bobby Levine, Angelo Armenta Trio, Wright and Davis, and moving pictures.

CINCINNATI.

On the day the three-sheets came out announcing the first Spring expedition of the Coney Island fleet, 19, the mercury fell to near zero and heavy snow fell.

GRAND OPERA HOUSE (John H. Havlin, mgr.)—Julian Eltinge March 20-25, in "Cousin Lucy." Julia Arthur follows 27, in "The Eternal Magdalene."

LYRIC (Carl Hubert Heuck, mgr.)—"Princess Pat" opened 19. That afternoon Myrtle Langford, the "American Travel Girl," talks on "South America."

B. F. KEITH'S (John F. Royal, mgr.)—McIntyre and Heath are headliners on bill 19-25. Others: Harry Girard and company, William Morris and company, Natalie and Ferrari Cedora, Dorothy Brenner and Eddie Allen, and De Siso, Paths Weekly.

NEW EMPRESS (George F. Fish, mgr.)—Anna Eva Fay is headliner 19-25. Others: Six Jackson Girls, Sadie Sherman, Work and Ower, and the Girard-Gardiner company. Motion pictures.

MUSIC HALL—"The Battle Cry of Peace" opens 19, for an extended engagement. John C. Weber's Band provide incidental music. Max Rosenberg is doing the publicity work.

GERMAN (Otto Ernest Schmid, mgr.)—The German Stock Co. will offer "A Crazy Idea," by Joseph Lauffe.

OLYMPIC (Harry Hart, mgr.)—The Darlings of Paris came 19, presenting "Love Water" and "My Friend Riley." The Tempters 26.

PEOPLE'S (William Hexter, mgr.)—The High Rollers, headed by Gus Fay, will put on "A Night in Paris" and "The Rest Cure," 19.

TERRE HAUTE, IND.—Grand (Chas. Smith, mgr.) McWatters-Webb-Melvin Stock Co., now in its eighth week to capacity business. "Daddy Long Legs" March 21, 22, John Drew 28.

HIPPODROME (T. W. Barbydt Jr., mgr.)—Bill 20-22: Eva Fay, J. C. Nugent and company, Castle Avis Trio, Kenney and Hollis, and others. Bill 23-26: La Blanc and Lorraine, Adeline Francis, Lillian Shaw and company, Hazel Kirke Trio, and Eva Fay.

Augusta, Ga.—Grand (R. B. Tant, mgr.)—"Twin Beds" March 22, Margaret Ellington 23. After presenting "Bought and Paid For," week of 13, the Murphy Players closed their engagement at this house.



VINNIE PHILLIPS.
VIVIAN MADORE.
Of the Parisian Flirts.

Rev. Thos. B. Gregory finds notable sermon in a new song.

He said: "It was my great good fortune, last evening, to hear one of the dearest and most touching songs

I ever listened to, "ARE YOU HALF THE MAN YOUR MOTHER THOUGHT YOU'D BE."

"There are songs and songs—songs that you hear and forget, and songs that burn themselves into your mind and soul. There are songs that are made simply to sell and there are songs that leap out of the heart. Pulsing with the sentiment that is as deep as life, as deep as God, and thrilling with a feeling which sways us as the storms rock the boughs of the forest. Such a song is the one I heard last night, 'ARE YOU HALF THE MAN YOUR MOTHER THOUGHT YOU BE.'

"It makes one take account of stock, forces one to look at himself, honestly and fairly, to see how he stands as a man.

"The song, like all great true things, is very simple—just like mother and mother's love."

We wish we could give you his entire sermon, but believe that the above digest of Rev. Gregory's sermon will suffice to prove to you that "ARE YOU HALF THE MAN YOUR MOTHER THOUGHT YOU'D BE" comes in time as a worthy successor to the famous "M-O-T-H-E-R" song, also published by the "House of Feist."

Claire Rochester is singing this song in Ziegfeld's Follies. The song is a sensation, just as was predicted, as was expected. Mr. Ziegfeld said: "That she was so eager to get it on that she sang it without rehearsing it, but it was a tremendous hit just the same." When she finished there was thunderous applause, and she said:

"It is a wonderful song—the best, I think, I have ever sung."

If you sang "M-O-T-H-E-R" you will appreciate the song. "One of the really worth while kind."

ANY OLD SON

We know that is so. That's why we keep it to time. That's why we manage to hand it to about making the change. Here they are

"THERE'S A BROKEN LIGHT ON E

YOU CAN'T GO WRONG WITH A FEIST SONG.

HOWARD JOHNSON AND FRED FISCHER'S BRAND NEW DESCRIPT

"YOU CAN'T GET YOU'RE WITH 'EM

(YOU'VE SIMPLY GOT A WONDERFUL NOVELTY SONG ON THE TYPE OF "ANY LITTLE WORDS BY GRANT CLARKE. GREAT POSSIBILITIES

HONEST, PALS, YOU'VE GOT TO HAND IT TO US. EVEN EITHER WAY YOU



HOWARD JOHNSON & FRED FISCHER ARE RESPONSIBLE IT IS BETTER THAN "TOKIO AND

HOME TOWN, HOME TOWN, EVERYBODY'S WRITING ABOUT HOME TOWN,

"YOU'D NEVER TELL THAT OLD HOME T

WORDS BY HOWARD JOHNSON, AUTH OF "TOKIO AND

MUSIC BY WALTER DONALD, C.

"THOSE GOOD OLD D

BY JOE McCARTHY AND
SOME "RAG." PATTER APLENTY. STRONG SINGLE AND DANCE

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YOUFUL. IT STARTS ON HIGH GEAR AND NEVER STOPS GOING

"HEART FOR EVERY BROADWAY"

SING A HIT. BE A HIT.

PIPI E PLAD. THE SONG THAT IMMEDIATELY SET THEM ALL A-SINGING

PIPI E PLAD. THE SONG THAT IMMEDIATELY SET THEM ALL A-SINGING

"IT ALONG WHEN YOU WIN WITH 'EM'

OT HAVE 'EM—THAT'S ALL) E GIRL," WHICH WAS WRITTEN BY FRED FISCHER—SO'S THIS...

DR COMEDY, TALK, GAB OR MONOLOGUE. IT'S A PIP.

EVE EITHER LUCKY OR KNOW HOW TO "PICK 'EM."

AY YOU WIN WITH

**A
M
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A**

RESNSIBLE FOR THIS WONDERFUL ORIENTAL BALLAD
KIC AND THAT WAS SOME SONG

MEUN, BUT IF YOU WANT THE KING PIN OF THEM ALL, YOU MUST SING

"I EVER KNOW THE TOWN OF MINE"

THO OF THE WORLD FAMED "MOTHER" SONG.
ALD. COMPOSER OF "TENNESSEE."

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WAKE UP!!!!

While the newspapers are advising Uncle Sammy to get busy and PREPARE, and while President Wilson, Theo. Roosevelt, and other patriotic Americans are all for "PREPAREDNESS," Congress has apparently done nothing but speak, speak, speak.

It took the profession to set off the alarm clock that is really compelling Congress to sit up and take notice.

Why make speeches on NATIONAL DEFENSE when John Philip Sousa, the renowned bandmaster and composer, selected for a feature at the New York Hippodrome, "WAKE UP AMERICA," which Roy La Pearl stirred the vast audience to wild enthusiasm.

As Mr. Sousa said in an interview in a recent edition of the New York Sunday American.

"Lecture me, write editorials at me, and I may be convinced that 'PREPAREDNESS' is necessary, but sing me a song that contains your message, and I will be won over at once."

That's why we believe "WAKE UP AMERICA" will convert more men and women to PEACE AND PREPAREDNESS than all the brilliant rhetoric and sound logic ever written on the subject.

Sophie Tucker is another topnotcher who registered a ten strike at Proctor's Fifth Avenue singing "WAKE UP AMERICA," which was received with tremendous enthusiasm, the audience appreciating the patriotic sentiment in the new song.

Belle Baker, at the Palace Theatre, in New York, is giving an excellent exemplification that John Philip Sousa is right in his opinion. Because each time she sings the

song the audience goes wild with patriotic enthusiasm.

Come then, ye patriotic American, sing loud and sing often, always and everywhere "WAKE UP, AMERICA."

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LYCEUM WEST 45th STREET. Evgs., 8.30
Mats. Thursday and Saturday at 2.20.
CHARLES FROHMAN..... Manager.
Charles Frohman & David Belasco present a
New American Play.

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GAETY Broadway and 46th St. Evenings, 8.25
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A New Comedy by Edward Childs Carpenter.

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EMILY STEVENS IN
THE UNCHASTENED WOMAN

A New Comedy Drama by LOUIS K. ANSPACHER

ST. LOUIS.

OLYMPIC (Walter Sanford, mgr.)—"The Birth
of a Nation" is still attracting large crowds.

SHUBERT (Melville Stolz, mgr.)—"Omar, the
Tentmaker," 19-25.

GAYETY (Donn W. Stuart, mgr.)—Strolling Play-

ers 19-25.

STANDARD (L. Reichenbach, mgr.)—The Girls
From the Follies 19-25.

PARK (J. S. Tillman, mgr.)—"Along Came Ruth"
19-25.

SHENANDOAH (Wm. Zepp, mgr.)—"The Chinese
Honeymoon" 19-25.

NEW GRAND CENTRAL (Wm. Stevens, mgr.)—The
film attraction 19-25. "York State Folk," featuring

Ray L. Joyce and James Lackaye.

COLUMBIA—Julia Dean, Mme. Eleanor de Cis-
neros, Sixteen Navassar Girls, "Cranberries,"
Billy Halligan and Dama Sykes, the Three Leighons,
Joe Whitehead, Four Statues, and Orpheum
Weekly.

GRAND OPERA HOUSE—Max Bloom, in "The
Sunny Side of Broadway;" Fink's animals, Jerry
and Gretchen O'Meara, Jenkins and Allen, the
Flying Mayos, Joe Kennedy, D'Amico, and pic-
tures.

Newark, N. J.—Newark (Geo. W. Robbins,
mgr.) "On Trial," March 20-25. "Daddy Long
Legs" week of 27.

SHUBERT (Lee Ottolengui, mgr.)—Dark 20-25,
with "Quinneys" week of 27.

ORPHEUM (Clifford Stork, mgr.)—Mr. Stork re-
turns to the stage to play the title role in "Quincy
Adams Sawyer," with the Brownell-Stork Stock Co.,
20-25. "Potash & Perlmutter" week of 27.

MINER'S EMPIRE (Tom Miner, mgr.)—Ben Welch
and his big show fills week of 20. "Puss Pus,"
week of 27.

KEENEY'S (John McNally, mgr.)—Bill 20-22:
Crossman's Entertainers, Walter Nealand and
company, Dow and Dow, and Miller, Packer and
Setz.

LYRIC (F. Rossnagel, mgr.)—Bill 20-22: Two
Danes, Grace Hanson, "A Hard Lesson," Lockhart
and Liddy.

HOBOKEN, N. J.—Empire (A. M. Bruggemann,
mgr.) week March 20, the Gypsy Mails. Behman
Show next.

LYRIC (G. S. Riggs, mgr.)—Bill 20-22: Myra
Helf, Port and De Lacy, Dorothy Burton and
company, Will H. Fox, Ruth Howell and company.

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44th St. THEATRE. Just W. of B'way.
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In the New Romantic Comedy-Drama

"A KING OF NOWHERE"
(Will move to the 39th St. Theatre, Monday, March 27)

My Enemy
My Corn

It's Utterly Needless

This is to prove that every
corn which stays and hurts
is folly.

Lovers of dainty footwear
are bound to start corns. But
nobody needs to keep them.

At the first sign—or any-
time—apply a Blue-jay plaster.
That ends all pain. And it
ends the corn. In two days
it disappears.

You know that paring never cures.
You know that harsh applications
are wrong.

Now you should know Blue-jay.
It has ended 70 million corns. To
a world of men and women it has
brought perpetual freedom.

We promise that to you.

Blue-jay
Ends Corns

15 and 25 cents—at Druggists

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RACHEL ORCUTT.

Rachel Orcutt, a young pupil of Mme. Edith Noyes, is now at the Anderson Art Galleries, New York, demonstrating the possibilities of the "Choreclo."

NEXT WEEK'S VAUDEVILLE BILLS

March 27-April 1

U. B. O. CIRCUIT
NEW YORK CITY.
Colonial.Misses Campbell
Juggling Normans
Sam Bernard
Gaston Palmer
Paul Conchas
Wilmer, Walter & Co.

Alhambra.

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Roger Gray & Co.

Royal.

Myrl & Delmar
Eddie Leonard & Co.
Hager & Goodwin
Jos. E. Bernard & Co.
Moore, Gardner & Rose
Taylor Granville & Co.

Bushwick (Bkln.)

Lyons & Yocco
Mack & Walker Co.
Moran & Wiser
Jos. De Kee Troupe
Juliet Dika
Kajiyama
Glen Ellison
"Dinklespiel'sChristmas
International Girl
Fridkowsky Troupe
Maggie Cline

Orpheum (Bkln.)

Lohse & Sterling
Pilcer & Douglas
Leipzig
Quigley & Fitzgerald
Adele Rowland
Ballet Divertissement
Anna Chandler
Fred J. Ardath & Co.
Musical Johnsons
Ben Welch
Belleclaire Bros.

Prospect (Bkln.)

Hussey & Boyle
Pekin Mysteries
Martin & Maximilian
Valmont & Beynen
Belle BakerATLANTA, GA.
Forsyth.Mary Melville
Van & Schenck
Lockett & Waldron
Chip & Marble
Harry Holman & Co.
Dan Sherman & Co.BIRMINGHAM, ALA.
Lyric.First Half
Helen Page & Co.
Rex Circus
"Girls of the Orient"
Harry Fisher & Co.
Last HalfOlga
Shirley Sisters
Henry G. Rudolf
Le Maire & Gilbert
Marie Earle & Co.BUFFALO, N. Y.
Shea's.Ernest R. Ball
Togan & Geneva
Weber & Fields
Hert & Bettie Wheeler
Claire Vincent & Co.
Fred & Adele Astair
The SharrocksBOSTON.
Keith's.Rae Eleanor Ball
Lucy Gillett
Valerie Bergere & Co.
Audrey & Riche
Harry & Manlon
Stan Stanley Trio
Pooley & Rigel
"What Happened
to Ruth"BALTIMORE.
Maryland.Albert Cutler
Vallecita's Leopards
Lee Beers
Morgan Dancers
Will Oakland & Co.
Brown & McCormackCHATTANOOGA.
Orpheum.First Half
Dooley & Sales
Fritz & Lucy Bruch
Orville Stamm
"Night in Park"
Clown SealLast Half
Imhof, Conn & Coreene
Four Readings
"Night in Park"
Henry B. Toomer & Co.
Lester & MaureCHARLESTON, S. C.
Victoria.First Half
Dunbar's Dragoons
Loney Haskell
Girard & Clark
The Olds
Last Half
Byron & Langdon
Florea Duo
Thiessen's Dogs
Barto & ClarkCLEVELAND, O.
Keith's.Antrim & Vale
"The Bride Shop"
Ruth St. Denis
Harry Beresford & Co.
Ajax & Emilie
Maurice BurkhardtCOLUMBUS, O.
Keith's.Mr. & Mrs. Gordon Wilde
Freeman & Dunham
Louis Simon & Co.
Nanon's Birds
Harry Girard & Co.
Sophie Tucker
Four LondonsCINCINNATI.
Keith's.Joe Cook
Williams & Wolfus
Oliver & Olp
"The Red Heads"
M. W. Cutty
Thos. F. Swift & Co.DAYTON, O.
Keith's.Adeline Francis
"Forest Fire"
Mullen & Coogan
Dunbar's Southern
Milton & De Long
Three JohnsDETROIT.
Temple.Chief Caupolian
Ambler Bros.
Franklin & Green
Herman & Shirley
Gladys Alexandria & Co.
"Motoring"
Ryan & Lee
YvetteERIE, PA.
Colonial.Burnham & Irwin
"Peticoats"
D'Amore & Douglas
Walter Brower
Kraft & GrosGRAND RAPIDS.
Empress."Passion Play of
Washington Sq."
Powder & Capman
Cedora
Doc O'Neill
Mr. & Mrs. Jimmie Barry
De Lassio
Equili Bros.HAMILTON, ONT.
Temple.Schreck & Percival
J. Flynn's Minstrels
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PhillipsINDIANAPOLIS.
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Orpheum.First Half
Lew Dockstader
Charbino Bros.
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Last Half
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Lew Hawkins
Girard & Clark
Lew DockstaderKNOXVILLE, TENN.
Grand.First Half
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Last Half
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Fritz & Lucy Bruch
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Clown SealLOUISVILLE.
Keith's.Milo
Bernard & Scarth
Payne & Nlemeyer
Kerville Family
Mrs. Langtry
The Norvelles
Allen & HowardMONTREAL, CAN.
Orpheum.Marion Weeks
Ryan & Tierney
Adonis & Dog
Charlotte Parry Co.
Evans & WilsonNASHVILLE, TENN.
Princess.First Half
Olga
Four Readings
Henry G. Rudolf
Le Maire & Gilbert
Marie Earle & Co.
Shirley Sisters

LAST HALF

Helen Page & Co.
Harry Fisher & Co.
Statzer & MullerNORFOLK, VA.
ColonialFirst Half
Odene

ODONIA.

Martini & Maximilian
Dorothy Regel & Co.
Last HalfOTTAWA, ONT.
Dominion.Hal & Francis
"Man Of Ice Wagon"

PHILADELPHIA.

Keith's.

Ball & West
Daniels & Conrad
Sabine & Bronner
Margaret Farrell
Gibson's Animals

MILTON & DE LONG.

Singers

THREE JOHNS.

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RYAN & LEE.

YVETTE.

ERIE, PA.

Colonial.

BURNHAM & IRWIN.

"PETTICOATS".

D'AMORE & DOUGLAS.

WALTER BROWER.

KRAFT & GROS.

GRAND RAPIDS.

EMPIRESS.

"PASSION PLAY OF
WASHINGTON SQ."

POWDER & CAPMAN.

CEDORA.

DOC O'NEILL.

MR. & MRS. JIMMIE BARRY.

DE LASSIO.

EQUILI BROS.

HAMILTON, ONT.

TEMPLE.

PIZZI.

BURNHAM & IRWIN.

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WALTER BROWER.

KRAFT & GROS.

DE LASSIO.

EQUILI BROS.

HAMILTON, ONT.

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PIZZI.

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PIZZI.

BURNHAM & IRWIN.

WALTER BROWER.

KRAFT & GROS.

WINNIPEG, CAN. Pantages'.	Grant Gardner Casting Lamys	ASHLAND, WIS. Royal. (March 30, 31)	Last Half Henry Gunson Musical Geralds (One to fill)	Rawson & Clare Heath & Perry Little Hipp & Napoleon Last Half	ST. PAUL, MINN. Princess.
Empire Comedy Four Stephens, Bordeaux & Bennett	SACRAMENTO. Empress.	Dale & Weber E. J. Moore Mardo & Hunter	EAST ST. LOUIS, ILL. Erber's. First Half	Bolger Bros. John B. Hymer & Co. Joe Whitehead Mrs. Eva Fay (One to fill)	First Half Rose & Ellis Haney & Long Sen. Francis Murphy Carroll Pierlot & Co. Last Half
Six Stylish Steppers General Pisano & Co. Brown & Jackson	Eight Black Dots Jules Levy Family Howatson & Swaybelle Mr. & Mrs. Fred Thomas Adams, Beverly & West Miss Elmira & Co.	BLOOMINGTON, ILL. Majestic. First Half Kennedy & Burt Lulu Coates & Crackerjacks	Mary Dorry Gordon & Marx Three Emersons (One to fill)	QUINCY, ILL. Orpheum. First Half Alfred Farrell Elliott & Mullin Claudia Tracey Friend & Downing Fichtl's Tyrolean Troubadours	Three Anderson Sisters Pauline Sexton Hay & Addis Mme. Sumiko & Co.
S. & C. CIRCUIT BILLINGS, MONT. Babcock. (March 28, 29)	Libby & Barton Allen Trio Wm. Lytell & Co. Burt & Lytton Mills & Lockwood Stressell's Animals	Mrs. Eva Fay Joe Whitehead Five Mus. MacLarens Last Half Follies Sisters & Le Roy Three Chums Bebbie Browning Little Hipp & Napoleon (One to fill)	EVANSVILLE, IND. Grand (Split with Terre Haute)	Morton Bros. Creighton, Belmont & Melnotte La Nole Troupe	SUPERIOR, WIS. People's. First Half Box Car Duo Frank Ward Gladys Vance
BUTTE, MONT. Empress.	SEATTLE. Empress.	Marble Gems Kamerer & Howland Saona Marie Stoddard Seven Casteluccis Mr. & Mrs. A. Cappelin	CHAMPAIGN, ILL. Orpheum. First Half "Four Husbands" (Tab.)	ROCKFORD, ILL. New Palace. First Half El Rey Sisters	Last Half Victorine & Zolar Gladys Correll (One to fill)
CINCINNATI. Empress.	ST. PAUL, MINN. Empress.	Lulu Coates & Crackerjacks	Last Half Johnny Small & Sisters J. C. Nugent & Co. Brooks & Bowen Gautier's Toyshop (One to fill)	JOLIET, ILL. Orpheum. Last Half Vernie Kaufman Gaylord & Lancton Mabel Harper Those French Girls (One to fill)	ST. LOUIS, MO. Grand O. H.
FARGO, N. D. Grand.	ST. CLOUD, MINN. Nemec. (One day)	Sherman, Van & Hyman "A Musical Matinee" Le Blanc & Lorraine Paul Klest & Co.	KENOSHA, WIS. Virginian.	First Half El Rey Sisters	The Salvaggis Taylor & Brown
DETROIT. Miles.	VINCENTES, IND. Lyric. (Three days)	Three Wille Bros.	CEDAR RAPIDS. Majestic. First Half Swan & Swan The Dohertys "This Way, Ladies"	JOULIET, ILL. Orpheum. Last Half Vernie Kaufman Gaylord & Lancton Mabel Harper Those French Girls (One to fill)	Three Ameres Great Arnesen Hazel Kirke Trio Lewis & Norton Neil McKinley
G. T. FALLS, MONT. G. O. H. (March 31, April 1, 2)	W. V. M. A. CHICAGO. Academy.	Chas. Gibbs Tetsuwarl Japs Gordon & Earle	ROCKFORD, ILL. Orpheum. First Half Porter J. White & Co.	KANSAS CITY, MO. Globe.	Six Musical Spillers "Which One Shall I Marry?"
Breakaway Barlows Allman & Nevins Gorman Bros. Amy Butler & Beaus Hoyt, Stein & Daly Russell Bros. & Mealey	First Half Foster & Foster Scanion & Persie Knapp & Cornalla Grindell & Esther	Family	Porter J. White & Co.	ROCKFORD, ILL. Orpheum. First Half El Rey Sisters	Empress.
HELENA, MONT. Liberty. (March 27, 28)	VINCENTES, IND. Lyric. (Three days)	Nicholas.	Bennington Sisters	First Half Dorothy Herman	First Half Booth & Leander
Housch & La Velle Coin's Dogs Tom Brantford "Beauty Doctors" W. S. Harvey Quiggin & Nickerson	W. V. M. A. CHICAGO. Academy.	First Half Black & Black Simmons & Simmons Seymour's Happy	Will & Kemp	Harry Fern & Co.	Claudia Tracey
INDIANAPOLIS. Family.	ST. CLOUD, MINN. Nemec. (One day)	Family	(One to fill)	Will & Kemp	Three Chums
First Half	W. V. M. A. CHICAGO. Academy.	CEDAR RAPIDS. Majestic. First Half	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	Friend & Downing
Cree Regal & Bender Anna Eva Fay (One to fill)	First Half Simpson & Dean John Hymer & Co.	Swan & Swan The Dohertys "This Way, Ladies"	Porter J. White & Co.	ROCKFORD, ILL. Orpheum. First Half	Fichtl's Tyrolean
Last Half	First Half Simpson & Dean John Hymer & Co.	(tab.)	Bennington Sisters	ROCKFORD, ILL. Orpheum. First Half	Troubadours
Chas. Gibbs Tetsuwarl Japs Gordon & Earle Anna Eva Fay	First Half Francis & Holland	Van Cello Hawley & Hawley Earl & Curtis Guzmoni Trio Six Harvard's	Will & Kemp	ROCKFORD, ILL. Orpheum. First Half	Last Half
JANESVILLE, WIS. Apollo.	Windsor.	(One to fill)	(One to fill)	ROCKFORD, ILL. Orpheum. First Half	Thornton & Carlew
McMormack & Shannon Pistel & Cushing (Two to fill)	First Half Francis & Holland	El Rey Sisters Jarvis & Harrison Rawson & Claire Heath & Perry Dainty Marie	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	Mary Dorr
LEWISTON, MONT. Judith. (March 31)	First Half "Around the Town"	DAVENPORT, IA. Columbia.	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	Lella Shaw & Co.
Breakaway Barlows Allman & Nevins Gorman Bros. Amy Butler & Beaus Hoyt, Stein & Daly Russell Bros. & Mealey	Last Half Clayton & Russell Porter J. White & Co.	First Half Three Lilliputs Adolpho Harry Fern & Co. Spencer & Williams Royal Tokio Japs	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	Minnie Allen
LOS ANGELES. Hippodrome.	First Half Bolger Bros.	Last Half "Southern Porch Party"	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	(One to fill)
Harry Sterling Carl & Rhein Cori & Rob Simpson Musical Kuehns Geo. Lee & Girls Ray Conlin	First Half Kenney & Hollis	El Rey Sisters Merle's Cockatoos	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	TERRE HAUTE. New Hippodrome.
MINNEAPOLIS. Unique.	First Half "Around the Town"	Last Half "Around the Town"	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	First Half
Rae & Wynn Three Jeanettes Hal Stephens "Dr. Joy's Sanitarium" Ell Pruitt	Last Half Clayton & Russell Porter J. White & Co.	DAVENPORT, IA. Columbia.	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	"September Morn" (tab.)
PORLAND, ORE. Empress.	First Half Baron Lichten	First Half Three Lilliputs Simpson & Dean	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	Last Half
Valde & Co. Scharf & Ramser Ann Hamilton & Co.	First Half Earl & Curtis	El Rey Sisters Merle's Cockatoos	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	Johnny Small & Sisters
APPLETON, WIS. Bijou.	First Half Elline Gardner	Last Half Rose & Ellis Haney & Long	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	J. C. Nugent & Co.
Bijou.	First Half Three Loretta's	Sen. Francis Murphy Carroll Pierlot & Co.	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	Brooks & Bowen
First Half Edmunds & La Velle	Last Half Ponti & Romano	EAU CLAIRE, WIS. Orpheum.	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	Gautier's Toy Shop
First Half Edmunds & La Velle	First Half Ponti & Romano	First Half Raschetta & Sylvester	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	(One to fill)
First Half Edmunds & La Velle	First Half Ponti & Romano	Three Anderson Sisters	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	(One to fill)
First Half Edmunds & La Velle	First Half Ponti & Romano	(One to fill)	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	(One to fill)
First Half Edmunds & La Velle	First Half Ponti & Romano	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	(One to fill)
First Half Edmunds & La Velle	First Half Ponti & Romano	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	(One to fill)
First Half Edmunds & La Velle	First Half Ponti & Romano	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	(One to fill)
First Half Edmunds & La Velle	First Half Ponti & Romano	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	(One to fill)
First Half Edmunds & La Velle	First Half Ponti & Romano	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	(One to fill)
First Half Edmunds & La Velle	First Half Ponti & Romano	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	(One to fill)
First Half Edmunds & La Velle	First Half Ponti & Romano	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	(One to fill)
First Half Edmunds & La Velle	First Half Ponti & Romano	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	(One to fill)
First Half Edmunds & La Velle	First Half Ponti & Romano	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	(One to fill)
First Half Edmunds & La Velle	First Half Ponti & Romano	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	(One to fill)
First Half Edmunds & La Velle	First Half Ponti & Romano	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	(One to fill)
First Half Edmunds & La Velle	First Half Ponti & Romano	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	(One to fill)
First Half Edmunds & La Velle	First Half Ponti & Romano	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	(One to fill)
First Half Edmunds & La Velle	First Half Ponti & Romano	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	(One to fill)
First Half Edmunds & La Velle	First Half Ponti & Romano	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	(One to fill)
First Half Edmunds & La Velle	First Half Ponti & Romano	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	(One to fill)
First Half Edmunds & La Velle	First Half Ponti & Romano	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	(One to fill)
First Half Edmunds & La Velle	First Half Ponti & Romano	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	(One to fill)
First Half Edmunds & La Velle	First Half Ponti & Romano	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	(One to fill)
First Half Edmunds & La Velle	First Half Ponti & Romano	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	(One to fill)
First Half Edmunds & La Velle	First Half Ponti & Romano	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	(One to fill)
First Half Edmunds & La Velle	First Half Ponti & Romano	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	(One to fill)
First Half Edmunds & La Velle	First Half Ponti & Romano	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	(One to fill)
First Half Edmunds & La Velle	First Half Ponti & Romano	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	(One to fill)
First Half Edmunds & La Velle	First Half Ponti & Romano	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	(One to fill)
First Half Edmunds & La Velle	First Half Ponti & Romano	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	(One to fill)
First Half Edmunds & La Velle	First Half Ponti & Romano	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	(One to fill)
First Half Edmunds & La Velle	First Half Ponti & Romano	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	(One to fill)
First Half Edmunds & La Velle	First Half Ponti & Romano	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	(One to fill)
First Half Edmunds & La Velle	First Half Ponti & Romano	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	(One to fill)
First Half Edmunds & La Velle	First Half Ponti & Romano	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	(One to fill)
First Half Edmunds & La Velle	First Half Ponti & Romano	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	(One to fill)
First Half Edmunds & La Velle	First Half Ponti & Romano	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	(One to fill)
First Half Edmunds & La Velle	First Half Ponti & Romano	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	(One to fill)
First Half Edmunds & La Velle	First Half Ponti & Romano	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	(One to fill)
First Half Edmunds & La Velle	First Half Ponti & Romano	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	(One to fill)
First Half Edmunds & La Velle	First Half Ponti & Romano	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	(One to fill)
First Half Edmunds & La Velle	First Half Ponti & Romano	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	(One to fill)
First Half Edmunds & La Velle	First Half Ponti & Romano	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	(One to fill)
First Half Edmunds & La Velle	First Half Ponti & Romano	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	(One to fill)
First Half Edmunds & La Velle	First Half Ponti & Romano	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	(One to fill)
First Half Edmunds & La Velle	First Half Ponti & Romano	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	(One to fill)
First Half Edmunds & La Velle	First Half Ponti & Romano	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	(One to fill)
First Half Edmunds & La Velle	First Half Ponti & Romano	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	(One to fill)
First Half Edmunds & La Velle	First Half Ponti & Romano	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	(One to fill)
First Half Edmunds & La Velle	First Half Ponti & Romano	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	(One to fill)
First Half Edmunds & La Velle	First Half Ponti & Romano	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	(One to fill)
First Half Edmunds & La Velle	First Half Ponti & Romano	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	ROCKFORD, ILL. Orpheum. First Half	(One to fill)
First Half Edmunds & La Velle	First Half Ponti & Romano	ROCKFORD, ILL.<br			

A MID-SEASON PRIZE!!!

JEROME H. REYNICK & CO.

OFFERING IT TO YOU

“THEY DIDN’T BELIEVE ME”

BY HERBERT REYNOLDS and JEROME KERN

Just Think! One of the Famous Jerome Kern Melodies. IT'S UNBELIEVABLE!

“THEY DIDN’T BELIEVE ME”

It's known just a little bit. Orchestras have picked it up as a Fox Trot and it "LISTENED SO WELL AND SO PRETTY" we bought it. Anybody wishing a great Single Song, a great Double Song or a wonderful Fox Trot—Send along for it and REMEMBER we have NEVER MADE A MISTAKE WHEN WE BOUGHT A SONG THAT WE HAVE OFFERED YOU TO SING—Here's a few—

"APPLE BLOSSOM TIME IN NORMANDY"

"WHAT DO YOU MEAN YOU LOST YOUR DOG?"

"GEE, I WISH I HAD A GIRL"

"ALL ABOARD FOR DIXIE"

"BY THE LIGHT OF THE SILVERY MOON"

"MOLLY DEAR, IT'S YOU I'M AFTER," etc., etc.

HERE'S SOME MORE REAL SONGS TO SING

The Song Sensation of the Season

“UNDERNEATH THE STARS”

BY FLETA JAN BROWN and HERBERT SPENCER

We are THE PUBLISHERS of this famous song. It's the most soothing melody that has been written in years and as classy a lyric as one can write.

“MOLLY DEAR, IT'S YOU I'M AFTER”

BY FRANK WOOD and HENRY E. PETHER

We can't say much more about "MOLLY DEAR." As an Irish song it's sweeping the country and it's a great Irish song. It's what we call our \$7,000 song, so it must be some song—ASK ANY HEADLINER.

“YOU'LL ALWAYS BE THE SAME SWEET BABY”

The first Seymour Brown song on the market for quite a long time. We published many Baby Songs, such as "You're My Baby," "Oh, You Beautiful Doll," "You Great Big Blue Eyed Baby," and here we are with a Crackerjack. This song was introduced by Bonita and Lew Hearn in "Tovn Topics" and it's ready for any act that wants this sort of song. A great single and a great double song.

“FAMOUS SONGS”

ready for any act that wants this sort of song. A great single and a great double song.

"MEMORIES"

By GUS KAHN and EGBERT VAN ALSTYNE. She is singing the song and we feel it quite an honor to announce it. After hearing all the latest ballads of the day Miss White selected "MEMORIES." We can make capital out of it for we consider it a big prize—EDDIE MILLER, of Miller and Vincent, the Silver Voiced Tenor, can tell everybody about it.—so can MARTIN VAN BERGEN—so can BOB WEBB—so can BOB HALL, and the famous MORATTI TROUPE OF OPERA SINGERS.

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ALF. Hayman, general manager of Charles Frohman, Inc., has issued through the local press a statement to the effect that the Charles Frohman Company is to be in no way whatsoever interested in the Frohman Theatre (formerly the Toy Theatre), in this city. All the Charles Frohman stars and plays will appear only in the houses in which the Charles Frohman estate is interested: The Colonial, the Hollis and the Tremont.

SHUBERT (Wilbur-Shubert Co., mgrs.)—Opening March 20 was Franz Lehár's operetta, "Alone at Last."

PLYMOUTH (Fred E. Wright, mgr.)—John Barrymore opened 20 in Galsworthy's play of prison life, "Justice."

YE WILBUR (Wilbur Theatre Co., mgrs.)—"Hobson's Choice" began its second week 20.

PARK SQUARE (Fred E. Wright, mgr.)—Second week of the return engagement of "Twin Beds."

HOLLIS (Charles Frohman, Rich & Harris, mgrs.)—Ninth and final week of Henry Miller and Ruth Chatterton in "Daddy Long Legs." Cyril Maude, in "Grumpy," comes 27.

COLONIAL (Charles Frohman & Wm. Harris, mgrs.)—"Around the Map" started 20 upon its fourth week.

MAJESTIC (Wilbur-Shubert Co., mgrs.)—Sixth week of William Hodge in "Fixing Sister" is now on.

CASTLE SQUARE (John Craig, mgr.)—For week of 20 "Under Cover" is being done for the first time by the Craig Players.

WALDRON'S CASINO (Charles H. Waldron, mgr.)—The Liberty Girls and the popular Jack Conway are located here for current week. Globe Trotters come 27.

GAETY (George R. Batcheller, mgr.)—Al. Reeves and his show opened 20 for the week. Twentieth Century Maids week of 27.

HOWARD (George E. Lothrop Jr., mgr.)—This week, High Life Girls and vaudeville, including Webb and Burns, Donnelly and Dorothy, Keeney and Mack, the Harringtons, Harry Mason, Allaire, and "The Evil Hour."

KELTH'S (Robert G. Larsen, mgr.)—Bill 20-25: Mildred Macomber and company, Charles Howard and company, Mack and Walker, Howard, Kibell and Herbert, Masconi Brothers, Marie and Mary McFarland, George Rolland and company, Hallen and Fuller, and Fred and Adele Astaire.

LOW'S ORPHEUM (Victor P. Morris, mgr.)—Bill 20-22: Alvarez Duo, Tom Waters, Cummings and Gladylings, "The Sword of Fear," Little Caruso company, and James and Bonnie Thornton. For 23-25: Arthur Havel and company, "On the Veranda," Clark and McCullough, James and Bonnie Thornton, and others.

LOW'S ST. JAMES (Joseph Brennan, mgr.)—Bill 20-22: Jack and Foris, Clark and McCullough, Arthur Havel and company, Alice White, Consul and Betty, and others. For 23-25: Prevost and Brown, Jesson and Jesson, "The Sword of Fear," Johnson and Dean, and Consul and Betty.

LOW'S GLOBE (Frank Meagher mgr.)—Bill 20-22: Johnson and Dean, Rev. Frank Gorman, Weston and Leon, and others. For 23-25: McDonald and Rowland, Lew Cooper, Jack and Foris, and others.

BOWDOIN SQUARE (George E. Lothrop, mgr.)—Bill 20-22: Marcus' "Winsome Winners," with Bob Alexander, Joe Taylor and a big chorus; Leach, La Quillian Trio, Daisy Butland, and Dick Howard. For 23-25: Marcus' "Winsome Winners," "The Tamer," Ruth Goodwin, and Dick Howard.

BLJOU (Harry Gustin, mgr.)—Myra L. Eckhoff and George Edwards are the soloists, in conjunction with feature pictures.

SCOLLAY SQUARE (A. H. Malley, mgr.)—The Cromwells, Bayle and Patsy, Catherine Hayes and company, Five Zartolins, and Moderna Fantasy.

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GORDON'S OLYMPIA (J. E. Comerford, mgr.)—Wayne and Warren Gris, McIntosh and Maids, Dusions De Mi Lola, Old Homestead Four, and Dethmore and Lee.

DENVER, Col.—Broadway (Peter McCourt, mgr.)—Twin Beds" March 19 and week.

EMPEROR (Daniel McCoy, mgr.)—"The Enchanted Forest," six other acts and moving pictures for week of 19.

DENHAM (O. D. Woodward, mgr.)—"Inside the Lines" 19 and week.

ORPHEUM—Bill 20 and week: Joseph E. Howard, Charles (Chic) Sale, Emmet Devoy and company, Mang and Snyder, Marie Bishop, "Doc" White and Orpheum Weekly.

MEMPHIS, Tenn.—Lyceum (Frank Gray, mgr.)—Walker Whiteside March 24, 25, Clifford Devereaux 21-23.

ORPHEUM (Arthur Lane, mgr.)—Bill 20-26 Alexander Carr and company, Diamond and Brennan, Marie Lo, Jack Wyatt and company, Curzon Sister, Brown and Spencer, Marshall Montgomery and Orpheum Weekly.

JERSEY CITY, N. J.—B. F. Keith's (W. B. Gwyn, mgr.)—Bill March 20-22: Julian Rose, the Phun Fiends, Warren and Templeton, Van and Pearce, "The Author's Dream," Pauline Seymour and company. Bill 23-25: Taylor Granville and company, Truly Shattuck and Martha Golden, Frank Parish and Peru.

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LADIES' LIST.

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Allithorne, Lily	Frances, Mabel	Merriman, Ruby
Anderson, Hilma	Girard, Norline	Maille, Jennette
Barbour, Ada L.	Glenmore, Lottie	Bond, Marie
Bond, Mrs. Roland	Hill, Maudie	Mooney, Alma
Earle, Julia	Hollingsworth,	Neilson, Leila
Burnett, Flo	Lillian Mills	Nester, Hillye
Egan, Jessie	Beckwith, Cora	Norton, Mrs. Ned
Ford, Marie	Buchanan, Buchanan	Nielsen, Alice
Brown, Lillian	Elinore	Orico, Alice
Fowler, Gertrude	Frost, Mabel	Plummer, Nellie
Falkiner Mrs. F. W.	Frances, Lole	Peters, Ethel
Fitzsimmons	Glenmore, Lottie	Roselle, Ora M.
	Hill, Maudie	Richmond, Maud
	Hollingsworth,	Robeson, Erba
	Lorraine	Rhoder, Sylvia
	Orlissie, Hope	Rosebud, Anna
	Coccia, Mrs. M.	Reiley, Irene
	Chester, Eliza	Robson Sisters
	Clement, Edith	Sanford, May
	De Lano, Marie	Seymour, Grace
	De Koven, Anna	Sheares, May Bell
	Darling, Della L.	Vincent, Miss G.
	Dare, Mae M.	Verser, Goldia
	Dayton, Helen	Van Buren, Helen
	Dean, Bessie	Valgrave, Miss O.
	Dockery, Kathryn	Woods, Jessie
	Desmond Mrs. Wm. H.	Westman, Mary
	Delmar, Evelyn	
	Daly, Mrs. Helen	
	Dielman, Cherry	
	Leveare, Betty	

GENTLEMEN'S LIST.

Arlington, Ben	Fredon, Will	McDowall, Edw
Austin, Wm.	Farnsworth, R. J.	Keenan, Bill
Adair, Art	Greenberg, E.	McAdam, A. H.
Anderson, Richard	Gruendel, Robert	Martin, Alfred M.
Boyer, L. M.	Gillen Bros.	McAllister, Jack
Brooks, Geo. V.	Golden, Peter	Manners, J. Hartly
Bailey, Edith	Girard, Wm.	Percell, Burton W.
Boardman, Claude	Hogue & Hardy	Powers, Clyde W.
Bicknell & Gibney	Hill, Palmer	Proudlove, Jas. D.
Burt, C. G.	Hoffman, F. F.	Reed, Miles A.
Bergeron, Walter	Hughes, A. W.	Reed, Sam T.
Breckenridge, Chas	Hamilton, Geo. H.	Reilly J. A. (4c due)
Bolmar, Henry	Hogue & Hardy	Ryan, Jas. R.
Bicknell & Gibney	Harrington, Jack	Renis Comedy Co
Bartels, Charlie	Hall, Reid	Royal Four
Bradford, Perry	Hall, Allan	Reynolds, Francis T
Bernardine, Day D	Hillis, Paul	Stuart, Mr.
Beaandon, Fred	Hillman, F. P.	Shannon & Russell
Cunningham, Billy	Hess, Chick	Sister, Raymond
Cortelli, A.	Hawaiian	Stoehn, Herbt. W.
Curtis, Chas. R.	Henderson, Wade	Tremaine, Chas.
Chant, Fred	Hayes, Ed. J.	Todd, Wm.
Carroll, Jos.	Ilson, Harry L.	Trader, Eugene
Campbell, Craig	Iwings, Dorsey	Vickeray, Edwin
Covert, Frank	Ito, Y.	Viola, E.
Clark & Hanson	Jones, Happy F.	Wendell, Otto
Doty, C. H.	Johnson, Billy M.	Wixson, Nat
Dowd, A. P.	Kennedy, Clayton	Wolfheim, Eugene
Davidson, S. G.	Keene & Sharpe	Wood, H. Russell
De Frayne, Frank	Ludwig, Chas.	West, Joe W.
Dusey, Vincent	Lorenzia, Chas.	Welsh, Tom
Daly, Pat	Lewis, Edgar	Walters, Wylder H
Denver, Murray	Lister, Wm. J.	Weevers, Edwin
Doty, C. H.	Driscoll, Wm. H.	Ward, Lew A.
Doughon, Jack	Latimore, Ernest	Wood, Leo
Driscoll, Wm. H.	Lombard, Bros.	Wicks, E. M.
Elkins, Joe Fay	McNoy, Jack	Young, H. W.
Fitzgerald, Dick	McFall, Prof.	Yard, Geo.
English Opera Co.	McLean, Ted	
Fields, Norman	Millmar, Chas.	
Flinn, Jas. L.	Miller, Wm. C.	
Fred & Albert	Maddox, Dick	
Finch, Leon	Marks, A.	
	McManus, John	

SEE NOTICE AT HEAD OF LIST.

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THE CLIPPER'S HEALTH DEPARTMENT

BY DR. MAX THOREK, Chicago.



Surgeon-in-Chief American Hospital; Consulting Surgeon Cook County Hospital; Consulting Surgeon Sheridan Park Hospital, Chicago; Surgeon White Rats and Actors Fund, etc., etc.

These articles are written exclusively for the NEW YORK CLIPPER. Questions pertaining to health, disease, hygiene, self-preservation, prevention of diseases and matters of general interest to health will be answered in this column. ADDRESS ALL INQUIRIES TO DR. MAX THOREK, AMERICAN HOSPITAL, CHICAGO, ILLS. Where space will not permit or the subject is not suitable for an open answer, letters will be sent to the applicant personally. Dr. Thorek should not be expected to diagnose or prescribe in these columns for individual diseases.

HE WANTED PERSONAL INFORMATION.

The other day a distinguished looking, middle-aged gentleman paid me a visit.

"I am an actor," he said, "but exceedingly interested in everything pertaining to the physical welfare of my kind. I believe that all of us should know the make-up of their physical texture and how to preserve it in a functioning condition for a long time. I read not only the Health Department of THE CLIPPER, but am eager to get as much information as I possibly can without becoming a crank on the subject. I believe in physical improvement, and processes, of which we know little, interest me. I have had a longing to meet you, doctor, and I hope you will pardon my intrusion."

His demeanor was pleasing and his personality really charming. "What subject interests you most?" I queried, as my welcome visitor seated himself leisurely on an armchair. "Doctor," he answered, "I really am amazed at the terrible death rate of pneumonia, and it was puzzling me how pneumonia actually acts and how it gets its victims, and foremost, why it is that medical science has done so much for mankind in recent years and still so little in the treatment of this disease. Isn't there anything that would stop the progress of the disease, if taken in time? Why cannot the human mind evolve something that will cure this terrible affliction? I recently lost my wife," and here a tear glistened in his eye— "in a surprisingly short time, and despite the best possible attention from leading physicians, special nurses and everything I could offer, she was torn from my side when I needed her most." He paused and was absorbed in thought. He was a pathetic figure, this intelligent individual.

I invited him to the hospital and we went through its wards during the afternoon. I talked with him for some time, and gave him all the information I possibly could, and supplied him with a couple of brochures by eminent men dealing on the subject, and though the treatises were technical, I am confident he understood them after my preliminary coaching, for he was a type of actor who extended his activities and knowledge beyond "talking shop" and arguing of how he "knocked them off their seats" in Kokomo. I often meet splendid specimens of men and women in the profession, who are truly an inspiration to any one engaged in serious work.

It is rather severe on a conscientious physician when a layman points out to him the little progress that has been made in a therapeutic way in a condition which has been subjected to most scientific laboratory, clinical and experimental study. However, facts are facts, and it is the broad mind, the true humanitarian, the real man, who admits truths and says: "I will continue to labor until the problem is solved."

Now March is here. It is the month when pneumonia does its greatest mischief. I want to send out some warning to show people and inculcate a few essential facts which they must remember.

In the first place we must keep in mind that while pneumonia is not looked upon as a contagious disease, it is, nevertheless, a fact that the disease is occasionally carried from one individual to another.

Pneumonia kills a great many individuals who

drink. It is therefore good sense to keep away from alcohol or getting drunk, or "near drunk."

A factor which has a great tendency to cause pneumonia, in performers especially, is over eating and then spending the time in crowded rooms. The change from drafts into over-heated atmospheres is, under these conditions, no small factor in inviting serious pulmonary congestion.

What can one do while on the road and stricken with pneumonia? This query often engages the attention of artists, especially during a pneumonia epidemic such as we have had recently. In *The New York Health News*, Dr. Bovard makes the following suggestion: "First, the man with pneumonia must have plenty of cold, fresh, moving air." All the pneumonia patients in the Presbyterian Hospital are treated in an open air ward on the roof. Of course, in this open air treatment precautions are taken to keep the body of the patient, as well as his head, well protected. It is the inhalation of the air that is aimed at and not its contact with the body. Many individuals persist in being up and about in the first stages of pneumonia. Such practice surely leads to disaster. Performers who have enormous will power will take advantage of the fact and injure themselves beyond measure.

It is essential that as soon as the disease is recognized the patient must go to bed and stay there. Not long ago I was told of the sudden death of a robust young woman who got up during an attack of pneumonia and walked to the toilet. She never returned. Death was instantaneous. Absolute rest is essential. The less he talks and the less he moves about, the better his chances for recovery will be.

Medicines? Well, here is where the "rub" comes in. If you are on the road and you cannot get skilled attention, sustain the strength of your patient as much as you can by proper feeding, fresh air, alcoholic stimulation (if necessary), attention to the bowels (enemas) and your patient will get well, provided his general physical condition is not undermined.

If, however, the lungs are consolidated, the patient debilitated and nature, for some reason or other fails to aid, he will not fare so well. Medicines help, to be sure, in a symptomatic way only. It is the extent of the disease and the power of resistance of the individual that determines the outcome of a given case, and not what medicines are given. Here is where medical men bow their heads with chagrin at the futile attempts thus far made to successfully treat all cases of inflammation of the lungs.

Keep well and accumulate sufficient resisting power, and pneumonia will not get the best of you. As our Scotch friend, Dr. MacLaren, splendidly expressed it in his "Bonnie Brier Bush" "He has abused nature and nature willna fail him in his o'neid."

Serums are often used in pneumonia, but they are still in experimental stage.

My visitor carefully listened to the talk, and, when departing, he said, with a warm handshake: "I feel much better now. I know that nature still has hidden secrets in her glorious march toward enlightenment. I hope to live to see the day when, in the evolution of epoch-making discoveries, a positive cure for pneumonia is discovered and given to suffering mankind."

ANSWERS TO CORRESPONDENTS.

RUN DOWN CONDITION.

S. R. T., New York, writes:

DEAR DOCTOR: I wish you would advise me something to purify the blood or to increase the amount of blood in a person. I am forty-one years old, and am engaged in newspaper work. My weight is 133, and height, 5 feet 7 inches. About a year ago a doctor told me my blood pressure was below normal, and I was apt to get pneumonia in cold weather. I have used several tonics for my blood, but up to the present time failed to notice any improvement. In cold weather I am obliged to wear at least two suits of underwear, and even at that I am subject to chills. What diet would you recommend? What tonics are best? A few days ago a friend told me to substitute beef tea at meals for coffee, and I am trying that at present. I will eagerly look for an answer in THE CLIPPER at an early date. With many thanks, etc.

REPLY.

You are no doubt suffering from a general lack of tone. Purifying the blood is a misnomer. Unless one has a blood disease that needs purification (such as blood-poisoning) the term is absurd. See table of blood pressure in a recent issue of THE CLIPPER. Harden yourself. Rub the entire body with Turkish towel dipped in tepid water every morning, briskly. Reduce the temperature of the water every morning as you go along. Discard one suit of underwear. Don't bundle up. Eat everything as long as you digest it. The best tonic

for a condition like yours is iron, quinine and strichnine—a teaspoonful three times daily, after meals. The suggestion of your friend to substitute beef tea for coffee is excellent.

BEANS AND NEW ENGLAND.

B. J. D., Ipswich, Mass., writes:

DEAR DOCTOR: I am a professional woman and have been nearly all over the world. I have never heard or encountered so much stomach trouble anywhere in the world as in the New England States. I wanted to know if the great amount of beans eaten there by the people has anything to do with it? This may sound foolish, but I have reasons for asking, and would surely appreciate an answer in THE CLIPPER.

REPLY.

Whether the beans are responsible for stomach disturbances in New England I am not prepared to say. However, it is not the bean that causes stomach trouble as much as does the mode of life which the individual leads. Americans are known to be dyspeptics whether they live in Boston or Kokomo. To say that griddle cakes cause that dyspepsia in one place and mince pie in the other is rather absurd. It is the American hustle and bustle and the superambition of our people that causes dyspepsia.

PARENTS' FAULT.

W. F. G., Philadelphia, Pa., writes:

DEAR DOCTOR: Being a professional man, I take the liberty to address you and ask your opinion,

in THE CLIPPER, on the following: My sister has a fine, healthy and happy boy, a little over four years old, who has subsisted on an absolute milk diet since birth. He will reject any other food. Physicians who have examined him agree on their inability to understand the condition. I would greatly appreciate your opinion in THE CLIPPER, and will look for an early reply. Thanks, etc.

REPLY.

The stomach of a baby needs education of food matters right from birth. The great mistake mothers make is to nurse babies too long. Of course babies dislike to be weaned, and sympathetic mothers do as the baby wants, and as a result the baby's stomach becomes accustomed to milk and remains incapable of partaking of other foods. In another group of cases there is a congenital (inborn) obstruction of the pyloric end of the stomach (the end that connects with the bowel) that does not permit solid food to pass. If the first is the case, start the boy on broths, predigested foods, follow by semi-solids such as jellies, custards, soft boiled eggs, etc., until the proper consistency of food is reached. This must be persisted in for some time. If an obstruction is there it will have to be removed. I will be very interested to learn the outcome of the case.

HYPERACIDITY OF THE STOMACH.

MR. J. A., Fitchburg, Mass., writes:

DEAR DOCTOR: I am working in a local theatre, and wish some advice from you. I am thirty-three years of age and weigh 130 pounds. I eat and sleep well; bowels are regular. I suffer with much acidity of the stomach and gaseous distension. It is worse when I get up in the morning. I do not drink or smoke. An hour or two after eating when the stomach becomes very acid I suffer from pains in the back which seem to travel down my legs. My tongue is very red at all times. I will appreciate a reply from you.

REPLY.

You no doubt have a hyperacidity of the stomach. You must neutralize the acid, for if neglected a stomach ulcer may develop, especially so since you begin to have pains in the back. I would suggest that you take a teaspoonful of Carlsbad Salts in glass of water (hot or cold, as preferred) every morning. Besides that, the use of half a teaspoonful of baking soda after each meal is beneficial. Eat meats and eggs in abundance.

NEW STOCK AT SIOUX FALLS, S. D.

The Le Comte & Fleisher Players, headed by Edna Marshall and George V. Dill, opened an indefinite season at the Orpheum Theatre, in Sioux Falls, S. D.

The roster of the company is: Walter Curtis, stage director; Al. Pierce, stage manager; Fritz Adams, Roy Van Fossen, Louis Hollinger, O. R. Davis, Len Cappers, Chas. Griffiths, Glenella Porter, Adula St. John, Mrs. Clarence Bennet, with Edna Marshall and George V. Dill in the leads.

VAN DYKE WITH TRIPPLETT.

After a lapse of fourteen years, H. Walter Van Dyke again appears under the Wm. Trippett banner. Hayden and Jesse Trippett, the two "red-heads," and Mrs. Wm. Trippett are included in the cast. The company, now in its twentieth week, is in the Northwest, and will be in stock during the Summer.

STOCK IN FAIRMONT.

The Grand Theatre Stock Co., Fairmont, W. Va., opened 20, "The Gamblers" being the initial offering. This is probably the highest class company Fairmont has ever had, and Manager Miller promises only royalty pieces. Milton H. Goodhand and Hazel Baker have the leading roles.

PERMANENT PLAYERS CLOSE.

The Permanent Players closed their engagement at the Empress, San Diego, Cal., March 11. The house is dark, no future policy having been announced.

LEADING WOMAN AT PROCTOR'S.

Ellen Glerum, leading woman for the past two seasons, with the Warburton Stock Co., Yonkers, N. Y., has been engaged to appear as the headliner at Proctor's Theatre, in Yonkers, for an indefinite period.

LEIGH DENNY CLOSES.

Leigh Denney, leading man with the Brownell-Stork Stock Co., Newark, N. J., closed March 18, and left for Chicago to go into motion pictures.

JAMES DWYER JOINS POLL'S.

James Dwyer joined the Poll Stock Co. at Hartford, Conn., March 20.

JOE HARDMAN wishes to deny the report that he was in any way concerned in circulating any derogatory reports about the Northern circuits.

SHADES OF NIGHT

ROUTE LIST DRAMATIC AND MUSICAL

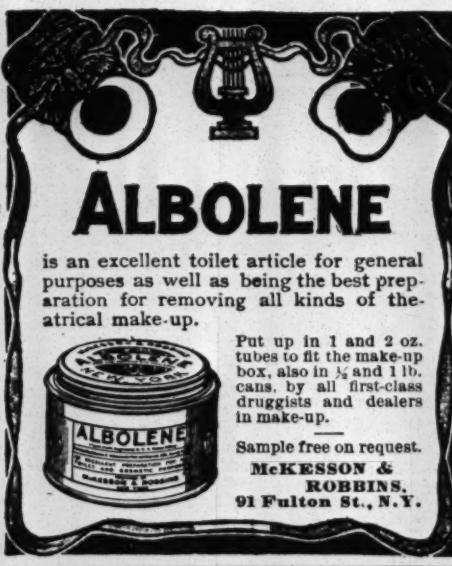
Routes Must Reach This Office Not Later Than Saturday.

Adams, Maude (Chas. Frohman, Inc., mgrs.)—Broad, Phila., 27-April 8.
Anglin, Margaret—Princess, Chicago, 20, indef.
Aboro Opera Co.—Academy, Bkln., 20-April 15.
Arliss, Geo.—Hamilton, Can., 28, 29.
"Alone at Last" (The Shuberts, mgrs.)—Shubert, Boston, 20-25.
"Around the Map" (Klaw & Erlanger, mgrs.)—Colonial, Boston, 20-25.
"Any Man's Sister" (Halton Powell, Inc., mgrs.)—Imperial, Chicago, 19-25. Detroit 27-April 1.
"Along Came Ruth" (Victoria, Chicago, 19-26.
Barrymore, Ethel (Chas. Frohman, Inc., mgrs.)—Powers', Chicago, 20, indef.
"Blue Paradise, The" (The Shuberts, mgrs.)—Cassino, New York, indef.
"Boomerang, The" (David Belasco, mgr.)—Belasco, New York, indef.
"Blue Envelope, The" (Cort, New York, indef.
"Bringing Up Father" (Gus Hill's (Griff Williams, mgr.)—People's, Phila., 20-25, Camden, N. J., 27-April 1.
"Bird of Paradise" (The Shuberts, mgrs.)—Omaha 26-30.
Chatterton, Ruth & Henry Miller—Hollis, Boston 20-25.
"Common Clay" (A. H. Woods, mgr.)—Republic, New York, indef.
"Cinderella, Man, The" (Oliver Morosco, mgr.)—Hudson, New York, indef.
"Cohan Revue of 1916" (Astor, New York, indef.
"Come to Bohemia" (Cleveland 20-25.
Ditrichstein, Leo (Cohan & Harris, mgrs.)—Long-acre, New York, indef.
Drew, John (Chas. Frohman, Inc., mgrs.)—Madison, Wis., 23, Rockford, Ill., 24, Bloomington 25, Springfield 27, Champaign 28, Vincennes, Ind., 29, Evansville 30, Indianapolis 31, April 1.
"Daddy Long Legs" (Shubert, Bkln., 20-25, Newark, N. J., 27-April 1.
Eltinge, Julian (A. H. Woods, mgr.)—Grand, Cincinnati 20-25, Evansville, Ind., 26, Louisville, Ky., 27-April 1.
"Everyman's Castle" (H. H. Frazee, mgr.)—Cort, Chicago, 26, indef.
"Eternal Magdalene, The" (Julia Arthur) (Selwyn & Co., mgrs.)—Manchester, N. H., 22, Portland, Me., 23-25, Grand, Cincinnati, 27-April 1.
"Eternal Magdalene The" (Florence Roberts) (Selwyn & Co., mgrs.)—San Francisco 19-April 1.
"Eternal Magdalene, The" (Clara Joel) (Selwyn & Co., mgrs.)—Montgomery, Ala., 22, Selma 23, Pensacola, Fla., 24, Mobile, Ala., 25, Meridian, Miss., 27, Jackson 28, Greenwood 29, Greenville 30, Vicksburg 31.
"Everywoman" (Henry W. Savage, mgr.)—Wichita Falls, Tex., 22, 23, Gainesville 24, Ordmore, Okla., 25, Okla. City 26-29, El Reno 30, Guthrie 31.
Fiske, Mrs. (Corey, Williams, Ritter, Inc., mgrs.)—Gailey, New York, indef.
Ferguson, Elsie (Chas. Frohman, Inc., mgrs.)—Empire, New York, indef.
Forbes-Robertson—Ann Arbor, Mich., 22, Lima, O., 23, Dayton 24, 25, Piqua 27, Springfield, O., 28, Marion 29, Mansfield 30, Akron 31, Canton April 1.
"Fair and Warmer" (Selwyn & Co., mgrs.)—Eltinge, New York, indef.
"Follies of 1915" (F. Ziegfeld, mgr.)—Forrest, Phila., 20-25.
"Freckles" (Western Co. (Broadway Amuse. Co., mgrs.)—San Francisco 19-25, San Jose 27, Stockton 28, Fresno 29, Hanford 30, Visalia 31.
"Freckles" (Southern Co. (Broadway Amuse. Co., mgrs.)—Eldorado, Kan., 23, Eureka 24, Kincaid 25, Marshall, Mo., 27, Washington 28, Alton, Ill., 31.



NEVER LET
THE SAME
BEE STING
YOU TWICE

"Fool There Was, A"—Lexington, New York, 20-25.
"Great Pursuit, The" (Joseph Brooks, mgr.)—Shubert, New York, 22, indef.
"Girl He Coulnd't Buy"—Walnut, Phila., 20-25.
"Garden of Allah" (Tulsa, Okla., 22, Parsons 23, Springfield, Mo., 24, Moberly 25, Hannibal 26, Hodge, Wm.—Majestic, Boston, 20-25.
"House of Glass, The" (Cohan & Harris, mgrs.)—Candler, New York, 20-April 1.
"Hit-the-Trail Holliday" (Cohan & Harris, mgrs.)—Harris, New York, indef.
"Hip-Hip-Hooray" (Chas. Dillingham, mgr.)—Hipp, New York, indef.
"Heart of Watoria" (Frohman-Belasco, mgrs.)—Lyceum, New York, indef.
"Hobson's Choice" (F. Ray Comstock, mgr.)—Wilbur, Boston, indef.
"Human Soul, The" (J. A. Schwenk, mgr.)—Los Angeles 20-25, Denver 27-April 1.
"His Majesty Bunker Bean" (Cort, Chicago, 20-25.
Illington, Margaret (Selwyn & Co., mgrs.)—Savannah, Ga., 22, Augusta 23, Columbia, N. C., 24, Greenville 25, Asheville 27, Charlotte 28, Winston-Salem 29, Greensboro 30, Richmond, Va., 31.
Irwin, May—Indianapolis 20-22.
"It Pays to Advertise" (Cohan & Harris, mgrs.)—Garrison, Phila., indef.
"Just a Woman" (The Shuberts, mgrs.)—Forty-eighth Street, New York, indef.
"Justice" (Corey, Williams, Ritter, Inc., mgrs.)—Plymouth, Boston, 20-April 1.
"Katinka" (Arthur Hammerstein, mgr.)—Forty-fourth Street, New York, 20-April 1, Lyric, New York, 3, indef.
Lauder, Harry (Wm. Morris, mgr.)—Indianapolis 21, 22, Mansfield, O., 23, Lima 24, Toledo 25, Detroit 27-April 1.
Le Scala Grand Opera Co.—San Diego, Cal., 20-25.
"Little Miss Susan" (Alton & Estherman, mgrs.)—Abingdon, Va., 22, Marion 23, Wytheville 24, Pulaski 25, E. Bedford 27, Christianburg 28, Salem 29, Roanoke 30, Bedford City 31, Lynchburg April 1.
"Lost in New York" (Buffalo, N. Y., 20-25.
"Little Girl in a Big City" (Schutter & Montgomery, mgrs.)—Beatrice, Neb., 22, Omaha 23-25, St. Paul, Minn., 26-April 1.
Metropolitan Opera Co.—Metropolitan, New York, indef.
Mitzi (Henry W. Savage, mgr.)—Cohan's, New York, indef.
Montgomery & Stone (Chas. B. Dillingham, mgr.)—Illinois, Chicago, indef.
Maude, Cyril—Montreal, Can., 20-25, Hollis, Boston, 27-April 1.
"Melody of Youth" (Hackett & Tyler, mgrs.)—Fulton, New York, indef.
"Maid in America" (Jackson, Mich., 27.
"Million Dollar Doll" (Harvey D. Orr, mgr.)—Barnesboro, Pa., 23, Vandergrift 24, Beaver Falls 25, Steubenville, O., 27, Morgantown, W. Va., 29, Slaterville 30, St. Marys 31, Parkersburg April 1.
"Nobody Home" (Adelphi, Phila., 20-25.
O'Hara, Fiske—Bronx O. H., New York, 20-25.
"Only Girl, The" (Joe Weber, mgr.)—Lyric, Phila., 20-25.
"Only Girl, The" (Joe Weber, mgr.)—Buffalo, N. Y., 20-25.
"On Trial" (Cohan & Harris, mgrs.)—Newark, N. J., 20-25, Standard, New York, 27-April 1.
"Potash & Perlmutter in Society" (A. H. Woods, mgr.)—Lyric, New York, 20-April 1.
"Pay Day" (The Shuberts, mgrs.)—Booth, New York, indef.
"Princess Tra-la-la" (Andreas Dippel, mgr.)—Broad, Phila., 20-25, Buffalo, N. Y., 27-April 1.
"Pair of Sixes" (Co. A (H. H. Frazee, mgr.)—Standard, New York, 20-25.
"Princess Pat, The" (John Cort, mgr.)—Alvin, Lyric, Cincinnati, 20-25.
"Passing Show of 1915" (Academy, Baltimore, 20-25.
"Potash & Perlmutter" (Eastern Co. (A. H. Woods, mgr.)—Buffalo, N. Y., 20-25, Rochester 27-29, Syracuse 30-April 1.
"Quinneys" (Frederick Harrison, mgr.)—Newark, N. J., 27-April 1.
Robson, May—Trinidad, Col., 22, Raton, N. Mex., 23, Dawson 24, El Paso 25-28, Tucson, Ariz., 29-30, Phoenix 31, April 1.
"Robinson Crusoe Jr."—Winter Garden, New York, indef.
"Rio Grande" (Chas. Frohman, Inc., mgrs.)—Cohan's, Chicago, 19-April 1.
"Rolling Stones" (Selwyn & Co., mgrs.)—New Haven, Conn., 23-25, Providence 27-April 1.
"Robin Hood" (De Koven Opera Co.)—Minneapolis 23-26, Fergus Falls 27, Devil Lake 28, Minot 29, 30, Williston 31, Great Falls April 1, 2.
"Royal Gentleman, A" (Guy Carman, mgr.)—Baxter, Ia., 23, Cambridge 24, State Center 25, Keystone 26, Gilman 27.
Sanderson-Brian-Cawthron Co. (Charles Frohman, Inc., mgrs.)—Liberty, New York, indef.
Skinner, Otis (Chas. Frohman, Inc., mgrs.)—Evansville, Ind., 23, Bloomington 24, Muncie 25, Kansas City, Mo., 27-29, St. Joseph 30, Omaha, Neb., 31, April 1.
Sothern, E. H.—Blackstone, Chicago, 21, indef.
San Carlo Grand Opera Co.—Nixon, Pittsburgh, 23-25, Altoona 26.
Smart Set, The—Cleveland 20-25.
"So Long, Letty" (Oliver Morosco, mgr.)—Olympic, Chicago, indef.
"Soldier of Japan, A" (Oscar Graham, mgr.)—Winters, Tex., 22, Strawn 23, Thurber 24, Jacksboro 25, Graham 27, Bowie 28.
"Shepherd of the Hills, The" (Gaskell & MacVitty, Inc., mgrs.)—Tyndall, S. Dak., 22, Centerville 23, Ireton, Ia., 24, Hartley 25, Lemars 27, Storm Lake 28, Denison 30, Manson 31.
"September Morn" (Montauk Bkln., 20-25.
Tree's, Sir Herbert, Shakespeare Tercentenary—New Amsterdam, New York, indef.
Tellegen, Lou (Garrick Prod. Co., mgr.)—Maxine Elliott's, New York, 20, indef.
Thurston (Jack Jones, mgr.)—Camden, N. J., 20-25, Reading, Pa., 27-29, Atlantic City, N. J., 30-April 1.



"Treasure Island" (Chas. Hopkins, mgr.)—Punch & Judy, New York, indef.
"Twin Beds" (Original Co. (Selwyn & Co., mgrs.)—Park Sq., Boston, 20-25.
"Twin Beds," Special Co. (Selwyn & Co., mgrs.)—Columbus, O., 23-25.
"Twin Beds," Southern Co. (Selwyn & Co., mgrs.)—Augusta, Ga., 22, Aiken, S. C., 23, Orangeburg 24, Asheville, N. C., 25, Columbia 27, Greenville 28, Spartanburg, S. C., 29, Charlotte, N. C., 30, Wilmington 31.
"Twin Beds," Coast Co. (Selwyn & Co., mgrs.)—Denver 19-25, Colo. Springs 27, Pueblo 28, Rocky Ford 29, Wichita, Kan., 30, Topeka 31.
"Town Topics" (Chicago, Chicago, indef.
"This Is the Life" (Halton Powell, Inc., mgrs.)—Parker, S. Dak., 22, Flandreau 23, Canton 24, Garretson 25, St. Paul, Minn., 26-April 1.
"Under Fire" (Selwyn & Co., mgrs.)—Springfield, Mass., 20-25, Bronx O. H., Bronx, New York, 27-April 1.
"Uncle Tom's Cabin," Kibbels' (A. T. Ackerman, mgr.)—Oneonta, N. Y., 22, Fulton 23, Syracuse 24, 25, Glens Falls 27, Albany 28, 29, Utica 30, 31, Oswego April 1.
"Uncle Tom's Cabin," Stetson's (J. W. Brownlee, mgr.)—Wheeling, W. Va., 22, 23, Parkersburg 25, Weston 27, Buckannon 28, Parsons 29, Piedmont 30, Keyser 31, Cumberland, Md., April 1.
"Very Good, Eddie" (Marbury, Comstock Co., mgrs.)—Princess, New York, indef.
Washington Sq. Players—Bandbox, New York, indef.
Whiteside, Walker—Memphis, Tenn., 24, 25.
Wilson, Al. H. (Sidney R. Ellis, mgr.)—Cresco Ia., 22, Austin, Minn., 23, Rochester 24, Red Wing 25, Stillwater 27, Eau Claire, Wis., 28, Superior 29, Duluth, Minn., 30-April 1.
"World of Pleasure, A" (Alvin, Pittsburgh, 20-25.
"Weavers, The" (Modern Stage Co., mgrs.)—Cleveland 20-25.
"When Dreams Come True," Western Co. (Coutts & Tennis, mgrs.)—Belleville, Can., 22, Kingston 23, Brockville 24, Ottawa 25, Potsdam, N. Y., 27, Geneva 28, Ithaca 29, Cortland 20, Seneca Falls 31, Auburn April 1.
"When Dreams Come True," Eastern Co. (Coutts & Tennis, mgrs.)—Biddeford, Me., 23, Dover, N. H., 24, Portsmouth 25.
"Wooling of Eve" (Rochester, N. Y., 23-25.
"Within the Law" (Hamilton, Can., 24, 25.
BANDS AND ORCHESTRAS.
Belvidere Ladies' Orchestra (Lou Evans, mgr.)—Anglesea, N. J., indef.
Lutz's, Carrie, Colonial Ladies' Orchestra—Gloucester, N. J., indef.
Sousa's Band—Hipp, New York, indef.
BURLESQUE SHOWS.
(See Burlesque Page.)
MISCELLANEOUS.
Bragg & Bragg Show (Geo. M. Bragg, mgr.)—Brunswick, Me., 20-25.
Ke Delt Kritchfield Vaud. Show (J. S. Kritchfield, mgr.)—Ocean Springs, Miss., 20-25.
Lucy, Thos. Elmore—De Soto, Ia., 22, Huxley 23, Luther 24, Ledyard 25, Truesdale 27, Rutland, S. Dak., 28, Beloit, Wis., 29.
McGinley, Bob & Era—Oakland, Calif., indef.
Powers (Frank J. Powers, mgr.)—Key West, Fla., 20-25.
Smith, Mysterious—Inman, Neb., 22, Stewart 23, Long Pine 24, Valentine 25, Gordon 27, Hay Springs 28, Chadron 29, Hot Springs, S. Dak., 30, Rapid City 31.
COMPANIES IN TABLOID PLAYS.
"Around the Town" (Avenue, Chicago, 23-25.
Copelands, Four, Tab. Co.—Olney, Tex., 20-25, New Castle 27-April 1.
"Cabaret Girls, The"—So. Bend, Ind., 23-25.
Delyo's Dainty Dandies (Eddie Delyo, mgr.)—Oklahoma City, Okla., indef.
Enterprise Stock (Norman Hillyard, mgr.)—Chicago, indef.
Empire Girls (Fred Siodon, mgr.)—Muncie, Pa., 20-25, Milton 27-April 1.
"Four Husbands" (Joliet, Ill., 23-25.
Hall, Billy, M. C. Co.—Plymouth, Mass., 20-25.

MEYER'S 15¢ MAKE-UP

"Henpecked Henry" (Halton Powell, Inc., mgrs.)—Dayton, O., 20-25, Logansport, Ind., 27-29, Kokomo 30-April 1.
Loring Musical Revue (M. J. Meaney, mgr.)—Fitchburg, Mass., 20-25.
McAuliffe, Jere, Musical Revue (Fred Bauman, mgr.)—Claremont, N. H., 27-April 1.
Pepper's Dixie Maids (M. P. Smythe, mgr.)—Beaumont, Tex., indef.
"Prince of To-night"—Rockford, Ill., 23-25.
Shantz Premier Girls—Camden, N. J., indef.
Submarine Girls (Mesereau Bros., mgrs.)—Shenandoah, Pa., 20-25, Hanover 27-April 1.
"Six Little Wives" (Boyle Woolfolk, mgr.)—Battle Creek, Mich., 23-25.
"Sunny Side of Broadway"—Grand, St. Louis 20-25.
"This Way, Ladies"—Davenport, Ia., 23-25, Cedar Rapids 26-29, Waterloo 30-April 1.
United M. C. Co.—Frederick, Md., 20-25.

MINSTRELS.

Coburn's—Wilmington, N. C., 22, Fayetteville 23, Durham 24, Oxford 25, Raleigh 26, 27, Greenville 28, Kinston 29, Washington 30, Tarboro 31, Weldon April 1.
Field's, Al. G.—Wichita, Kan., 22, Topeka 23, St. Joseph, Mo., 24, Des Moines, Ia., 25, Davenport 26, Burlington 27, Keokuk 28, Quincy, Ill., 29, Jacksonville 30, Springfield 31, Bloomington April 1.
O'Brien's, Nell (O. F. Hodge, mgr.)—Salamanca, N. Y., 22, Warren, Pa., 23, Oil City 24, Erie 25.

CARNIVALS.

International Shows (R. A. Dano, mgr.)—Pine Bluff, Ark., 25-April 1.
Metropolitan Shows—Troy, Ala., 27-April 4.
Follow United Shows—Denver 20-25.
Whitney Shows—De Queen Ark., 20-25.

CIRCUS.

Barnes, Al. G.—Reedley, Cal., 22, Visalia 23, Tulare 24, Hanford 25.

STOCK AND REPERTOIRE ROUTES.

Permanent and Traveling.
Academy Players—Haverhill, Mass., indef.
Avenue Players—Detroit, indef.
Arvine, George, Stock—American, Phila., indef.
Auditorium Players—Auditorium, Baltimore, indef.
Angell Stock (Joe Angell, mgr.)—Park, Pittsburgh, indef.
Broadway Players—Ogden, U., indef.
Bainbridge Players—Minneapolis, indef.
Bryant, Marguerite, Stock—McKeesport, Pa., indef.
Barrett Players (J. R. Barrett, mgr.)—Springfield, O., indef.
Brownell-Stock Stock—Newark, N. J., indef.
Burnison, Clayton, Players—Dixie, Manayunk, Phila., indef.
Boyer, Nancy, Stock (Harry Testa, mgr.)—Kalamazoo, Mich., 23-25.
Craig, Ben, Players—Shawmut, Boston (first half), indef.
Calburn Opera Stock—Majestic, Bkln., indef.
Cornell-Price Players—Mt. Carmel, Ill., 20-25.
Carroll Comedy Co. (Tom Carroll, mgr.)—Lancaster, O., indef.
Clymer, Edna, Stock (Chas. Hilbert, mgr.)—McKeesport, Pa., 20-25, E. Palestine, O., 27-April 1.
Denham Stock—Denver, indef.
Dubinsky Stock—Kansas City, Mo., indef.
Davis Stock—G. O. H., Pittsburgh, indef.
Driscoll, Geo., Players—Montreal, Can., indef.
Drmond, Ethel, M. C. Co.—Brookland, S. C., 20-25, Columbia 27-April 1.
Edwards, Mae, Players (Chas. T. Smith, mgr.)—Lindsay, Ont., Can., indef.
Emerson Players—Lowell, Mass., indef.
Eckhardt, Oliver, Players—Saskatoon, Sask., Can., indef.
Elsmere Stock—Elsmere, Bronx, N. Y., indef.
Empire Theatre Stock—Empire, Pittsburgh, indef.
Forsberg Players—Lancaster, Pa., indef.
Fisher, Ernest, Stock—St. Paul, indef.
Feldman & Christie M. C. Co.—St. John, Can., 20, indef.
Grace George Stock—Playhouse, New York, indef.
Grand Opera House Players—G. O. H., Bkln., indef.
Grand Stock—Toronto, Can., indef.
German Stock—German, Cincinnati, indef.
Grand Opera House Stock—G. O. H., Syracuse, N. Y., indef.
Glaser, Vaughan, Stock—Cleveland, indef.
Gibson's, Ted, Stock—Kansas City, Mo., indef.
Hyperion Players—New Haven, Conn., indef.
Hudson Players—Union Hill, N. J., indef.
Horne Stock—Erie, Pa., indef.
Hamilton Stock—Gloversville, N. Y., indef.
Haines-Wilbur Stock—Harlowtown, Mont., 20-25, Martindale 27-April 1.
Hugo Players, No. 1 Co. (Chester Hugo, mgr.)—Gibson, Neb., 23-25.
Jefferson Players—Portland, Me., indef.
Keith Stock—Bronx, New York, indef.
Knickerbocker Stock—Knickerbocker, Phila., indef.
Keyes, Chet, Players—Zanesville, O., indef.
Lytell-Vaughn Stock—San Francisco, indef.
Lowe-Adair Stock—Steubenville, O., indef.
Lindon, Grace, Stock (Chas. A. Cassimus, mgr.)—Montgomery, Ala., indef.
Little Playhouse Stock—Mt. Vernon, N. Y., indef.
Lang, Eva, Stock—Omaha 26-30.
Morosco Stock—Los Angeles, indef.
Malloy-Corinne Players—Toronto, Can., indef.
Mozart Players—Elmira, N. Y., indef.
McWatters, Webb & Co.—Terre Haute, Ind., indef.

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Strong line characters; Prefer One Doubling Alto or Trombone in Band; Character Woman, Eccentric Comedy Characters with Specialties (large woman preferred); Trombone, B. & G.; Trombone to Double 2d Violin, or String Bass; Tuba, Doubling String Bass or Violin; Clarinet, B. & G.; Alto Doubling Stage, String Bass or Violin; A No. 1 Sketch Team, responsible line parts; Eccentric Comedy Characters; Specialties. Useful People in All Lines write. Repertoire Co. under canvas. We pay all. State everything in first letter. Address JOHN A. HIMMELIN, Himmelin's Theatre, Sandusky, Ohio.

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Leading Woman, Ingenue and Soubrette. Four Gen. Bus. Men. One to double Piano.
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WANTS Juvenile Man to play some leads. General Business People who can act. Must do specialties; have a No. 1 wardrobe. No boozers. Also want Piano Player. Rehearsals April 9. Address 884 Scotten Ave., Detroit, Mich.

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WANTED, for our 16th Season, Young Pretty Juvenile Woman, some strong emotional parts; Young Fine Looking Juvenile Man, must be an actor; Young Pretty Ingenue Woman, strong line of parts; Sight Reading Pianist, must be up in vaudeville business; Electrician that understand tent wiring, to double canvas; man with strong specialty, for privilege tent; people in all lines write. We will positively give preference to people doing specialties. You must have ability, wardrobe and appearance. We never missed a salary day, and we never will. Prepay your own wires. Photos and programs must accompany letters. We will not pay high salaries. Rehearsals April 26. People engaged please answer this call.

MINNELLI BROS., Delaware, Ohio.

WANTED STOCK MANAGER

For REAL THEATRE in a REAL CITY (near New York). Must have years of stock experience, and be sober, industrious and reliable. Address with full particulars. U. G. A., NEW YORK CLIPPER.

WANTED QUICK OLIVER ECKHARDT PLAYERS

Over one year in Regina; four months in Saskatoon. Young, attractive Leading Man and Woman; also Ingenue. Must be first-class, experienced in modern plays. Those who sing preferred. Programs, photos, full particulars to OLIVER J. ECKHARDT, Empire Theatre, Saskatoon, Sask.

THE SHANNON STOCK CO. WANTS

Two First Class Clarinetists, one to double Orchestra, one for Stage, Trombone to double Saxophone, Flute or Violin in Orchestra, Al Tuba to double String Bass, Young Woman with Specialty for strong line of parts, Gen. Bus. and some Characters. Sobriety and competency absolutely essential. Show opens about Middle of April, Wapakoneta, O. Send photos and lowest Summer salary first letter. We pay all.

HARRY SHANNON, Mgr., Tippicanoe City, Ohio.

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We have a large assortment of EVENING and STREET GOWNS, WRAPS, Etc. Prices that will stony pocketbook. Gowns and Wraps to hire for Theatrical and Moving Picture Artist. MADAME NAFTAL, 59 West 45th St. Phone 670 Bryant. (Established 27 yrs.) N. Y. City.

WANT--For DeLoss Masqueraders (The Tab that has not closed in three years.)

Young, Good Looking Straight Man; Jew Comedian for Principal Comedy. Both must have good singing voices. Chorus Girls, with strong voices, youth, looks and shapely. Reference to those that can lead numbers. All state age, height and weight first letter. Low Summer salary. Address OPERA HOUSE, Rochester, Pa.

Melville's Comedians—Little Rock, Ark., indef.
Machan's Associate Players—Leamington, Can., 20-25.

Myrtle-Harder Stock—Meriden, Conn., 20-25.

North Bros. Stock—Omaha, Neb., indef.

Northampton Players—Northampton, Mass., indef.

Nestell Players—Hutchinson, Kan., indef.

National Stock—National, Chicago, indef.

Oliver Players (Otis Oliver, mgr.)—Richmond, Ind., indef.

Orpheum Players (Nathan Appell, mgr.)—Reading, Pa., indef.

Poll Players—Poll's, Washington, indef.

Poll Players—Scranton, Pa., indef.

Poll Players—Hartford, Conn., 20-25.

Park Theatre Stock Co.—St. Louis, indef.

Palace Players—Manchester, N. H., indef.

Pabst Stock—Pabst, Milwaukee, indef.

Pabst's Mus. Com. Co. (Chas. F. Posty, mgr.)—Toledo, O., indef.

Shubert Stock—Milwaukee, indef.

Shenandoah Stock—Shenandoah, St. Louis, indef.

Strand-Arcade Stock—Toledo, O., indef.

Sherman & Usher Stock—Moose Jaw, Can., indef.

Stevens Stock—Ithaca, Mich., 20-25.

Union Hill Players—Union Hill, N. J., indef.

Van Dyke & Eaton Stock (F. Mack, mgr.)—Joplin, Mo., until April 30.

Wallace, Chester, Players—Oak Park, Ill., indef.

Wallace, Morgan, Players—Peoria, Ill., indef.

Whitney, Lou, Players—Anderson, Ind., indef.

Wigwam Stock—San Francisco, indef.

Wight Theatre Co. (Hilliard Wight, mgr.)—Lenox, Ia., 20-25.

Yonkers Stock Players—Yonkers, N. Y., indef.

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MOTION PICTURES

HARRY ENNIS, MOTION PICTURE EDITOR.

MODIFIED VERSION OF AHERN FILM CENSOR BILL INTRODUCED AT ALBANY.

"REGULATION" SUBSTITUTED FOR "CENSORSHIP" AND OTHER SLIGHT CHANGES MADE.

ASSEMBLYMAN WHEELER OFFERS NEW CENSOR MEASURE GIVING STATE REGENTS UNLIMITED POWER.

The Ahern censorship bill, recently introduced before the Assembly Code Committee, at Albany, N. Y., has made its reappearance with some changes that do not materially affect the measure.

Among the new insertions are a substitution of the word "censorship" for "regulation," and a paragraph which reads:

"In any case where a moving picture, film or reel has been disapproved by one commissioner or by a deputy or deputies, the vendors, lessors or proprietors may petition in writing the commission within thirty days after such disapproval for resubmission of such moving picture film or reel, and said commission, after such resubmission, may, by a majority vote thereof, affirm or reverse the decision theretofore made, and such decision or affirmation shall be final, except where otherwise provided for in this act."

Another clause provides that in the event of a lessor or vendor becoming dissatisfied with the commission's verdict, application for a writ to review the proceedings must be made within sixty days thereafter.

WHEELER'S BILL GIVES UNLIMITED POWER TO STATE REGENTS.

A new bill was introduced by Assemblyman Wheeler which provides for control of the movies by the State Board of Regents.

The bill signifies that three members be appointed by the Regents for terms of six years at a yearly salary of \$4,000 for each member. The censors are to examine all films and report their approval or disapproval to the Board of Regents, who may adopt or reject the report of the censors. All films which they approve are to bear the words, "Approved by the Board of Regents of the University of the State of New York." It is made a misdemeanor to use a film that has not been approved. For each five hundred feet of celluloid examined the fee will be five dollars.

MABEL NORMAND SIGNS WITH KEYSTONE.

Mabel Normand has signed a Keystone contract, and will continue under the Triangle banner for at least another year.

This statement, issued from Triangle headquarters, puts a quietus on the misleading announcement made in a vaudeville sheet last week that the little comedienne had decided to join the Mutual.

For the present Miss Normand will continue as a member of the Keystone Company, at Fort Lee. Whether or not her activities will occupy a larger field later in the season has not been determined.

At the time of signing she said:

"I am distinctly glad that this formality has been accomplished. I do not think that I could really be very happy if I were not engaged in the Keystoning pastime. Of course, you know the making of Keystones is an art in itself, and I think that it rapidly becomes a habit. At any rate it is a phase of motion picture life that grows upon one because of the fertility of resource displayed by the Keystone organization. When you begin work in the morning it is rather difficult to determine whether one is expected to dive off an eighty foot cliff into the Pacific, to ride a runaway aeroplane, or merely assault the Keystone police. Such little incidents as climbing up the outside of a ten story office building, or jumping from the top thereof into a life net are

formalities that one becomes more or less accustomed to. Still there is always the pleasurable anticipation in not knowing to what extent Mack Sennett's inventive genius has been active the night before, and this lends the needed fillip to the Keystone life. I am very glad that I am going to continue in the full consciousness that my life will not become a dull grey existence, without any high spots in it."

Miss Normand will, in all likelihood, be seen with Roscoe (Fatty) Arbuckle in a new comedy the latter is preparing for in the Fort Lee studios.

JAMES O'NEILL WINS SUIT.

In a decision handed down by Justice Laughlin in the Appellate Division, last week, which affirmed a previous decision by Justice Shearn, in the Supreme Court, James O'Neill is to receive damages from the General Film Co., and the injunction restraining the company becomes permanent.

The suit was instituted originally by O'Neill to restrain the defendant from using the film, "Monte Cristo," and requested damages, consisting of all profits accruing to defendant from said film.

At that time the Court decided in the plaintiff's favor, but the General Film Company appealed from that decision, with the foregoing result.

In upholding the plaintiff the court, however, modified the former verdict to the extent that O'Neill is entitled to damages limited to the date he, the plaintiff, copyrighted the picturized version of "Monte Cristo," which was Dec. 10, 1912.

O'Neill averred he purchased the exclusive literary and performing rights of the play from John Stetson, of Boston, for \$2,000. The court held Stetson, not being the owner of the exclusive rights of the play, could not therefore have given O'Neill the exclusive rights. Thus the recovery of damages was limited to the date on which the copyright was obtained.

MUTUAL CAMERA MAN SHOWS TRUE MOVIE ENTERPRISE.

L. J. Burrud, camera man for *The Mutual Weekly*, was the first person to secure scenes of the result of the recent raid by Villa and his bandits at Columbus, N. M.

Burrud, who was stationed at El Paso, Tex., heard of the raid, and learning that no trains were due for several hours, chartered a locomotive that carried him at a terrific clip to the devastated border town, where he arrived six hours after the outlaws had been driven off. He immediately filmed some interesting scenes, which will be seen on the *Mutual Weekly*.

HER NAME IS MARY.

In these busy hum-drum days of our monotonous existence when champion boxers and other shining lights are exhibiting their various wares for public inspection, "drawing cards" are scattered promiscuously all over the map.

Scattered, as it were, with wild abandon throughout the world, in every hamlet, village and metropolis are motion picture films containing the picturized actions of many stars in all branches of the theatrical profession. The theatre managers freely advertise the feature and star, with the result that the patrons of the movies throng to see their favorites on the screen.

There is among the ninety millions or so of folk in these United States a young, unassuming

miss whose box of tricks consists of a pout that is queenly, a pose that is graceful and a personality—there you have it—that is magnetic, who, some how, has managed to entwine her girlish face and accessories around the heart of the nation.

Any manager advertising the appearance of this "wisp of a girl" in a photoplay has had to summon the police department to aid in curbing the people who are bent on showering their dimes and quarters all over the box, office floor despite the fact that the interior of the house is already stuffed, packed, jammed, filled with devotees at the little girl's shrine.

Without doubt the biggest drawing card in the film or theatrical profession to-day is—Well, you remember Georgie Cohan's song? Sure you do. It runs something like this:

"For it was Mary, Mary, etc."

Not Mary Jones, or Mary Brown, but just Mary; that will suffice, because you know the Mary I mean. Ask anyone. They might answer Mary Pickford.

MORE CENSORS FOR 'FRISCO.

The supervisor's police committee of San Francisco has decided to recommend that the Board of Moving Picture Censors be enlarged and its powers broadened.

An ordinance to that effect was presented by Luella Ward, representing the board. This ordinance provides that the board shall consist of nine members, three to be appointed by the mayor, three by the supervisors, and one each by the Police Commission, Board of Education and Juvenile Court Judge.

CLERGYMAN COMMENTS ON CHAPLIN.

The report of Charlie Chaplin's \$670,000 salary for one year for clowning before the Mutual camera has caused newspapers throughout these United States to devote columns of space to the subject.

The *Pittsburgh Chronicle-Telegraph*, in an editorial, makes comparisons with Charlie's annual income and that of the President, pointing out the inadequate compensation of clergymen and college professors.

The latest to furnish a boost for the curly-haired comic is the Rev. R. E. Heath, associate pastor of the Warren Avenue Baptist Church, of Boston.

We quote the reverend gentleman:

"It has been brought to my attention that Charlie Chaplin is to receive \$670,000. We have been startled rightly by such a salary, and it brings to our minds the subject of amusements. Amusements have their value. I believe, and I do want to say right here that I am not puritanical in my belief, for they were too straight-laced, too forbidding, not normal, unwholesome and unnatural. Had Chaplin lived in the old puritanical days they would have thought him a witch and taken his life."

"Chaplin is doing good because he is provoking laughter. Anyone who can bring joy, mirth and sunshine into human souls is doing something good."

"I admit that Chaplin must be a genius, he is now only twenty-six years old, and will earn \$13,000 a week, while some of us find it hard to earn \$1,000 a year."

RAVER'S NEW WAR PICTURE.

The Raver Film Corporation's trade show, at Wurlitzer Fine Arts Hall, New York, last week, was productive of much interest. A new two reel war picture was shown which depicted scenes at the Austrian battlefield. It proved an entertaining feature.

"Driftwood," the famous play by Owen Davis, was also presented with all its exciting thrills.

Another interesting film was "The Fortunate Youth," an adaptation of Wm. J. Locke's book of the same name.

The attendance was very large.

Winfred R. Sheehan, general manager for the Fox Film Corporation, is in London, where he will open a branch office for the firm.

PALLAS PICTURES PRESENTS NOVELTY IN FILMS.

A PHOToplay WITH BOTH A TRAGIC AND A HAPPY ENDING.

For the first time in the history of motion pictures, a photoplay with both a happy and a tragic ending will be supplied to exhibitors on April 3, when Pallas Pictures will release on the Paramount program, Lenore Ulrich, in "The Heart of Paula."

In producing "The Heart of Paula" the novelty of putting out a photoplay with two endings to meet the requirements of the exhibitor, according to the liking of his patrons, was conceived purely by accident. Upon preparing the final scenes of the production, Lenore Ulrich, the popular Moroso film star, who was loaned to Pallas Pictures for this subject, stated that she was not in favor of the climax as called for by the scenario. On the other hand, upon consultation on the matter, George Broadhurst, the well known author, who has become associated with Pallas Pictures, agreed that the ending of the photoplay was a logical and desirable conclusion to the story. Other authorities were consulted, and the expressions varied to such an extent that it was thought best to produce both endings and then decide which would prove the most effective.

Upon completion of "The Heart of Paula" with two endings the decision was made all the more difficult because of the excellence of both. One, presenting the tragic death of the heroine, offered an exceptionally dramatic finish, while the other displayed the happy conclusion preceded by a remarkable fight in the moonlight, in addition to dramatically artistic qualities. Each ending displayed exceptional merit and both proved logical. To discard either one would mean the abolition of a rare screen offering.

It was then decided to exploit the production with the original ending, together with additional film presenting the other. Thus each exhibitor may either have the opportunity of selecting the ending which he feels his patrons like the best according to the tastes of his locality, or he may exhibit both endings and leave it up to his audiences to decide for themselves which they think the most appropriate. Several exhibitors who have been consulted on the matter have received the information of the two endings with enthusiasm, and are planning contests among their patrons in connection with the showing of this photoplay. In addition, Pallas Pictures have co-operated with *Picture Play Magazine*, the Street & Smith publication, in the presentation of an article on "The Happy Ending vs. the Tragic Climax," which will allow its readers to decide which is the most desirable.

PICTURE CO. BUYS GLEN ISLAND.

Glen Island, long known to New Yorkers as an amusement resort, has been purchased by the Peerless Pictures Corporation, for an amount said to be \$1,000,000.

The island and its surroundings is regarded as especially favorable for taking outdoor scenes. There are fine parks and Summer homes, lakes and grottoes, bathing beaches and stretches of rock bound coast, and in the amusement places already built, scenes from many lands.

The sale was made through the Frank L. Fisher Co. and the Robt. E. Farley organization.

PARAGON OFFICIAL TAKES RAP AT BRISBANE.

The shock caused by Arthur Brisbane's recent speech at the M. P. Board of Trade dinner at the Astor, New York, has been felt in all quarters of the film globe. Emanating as it did from a guest of honor, who had been extended every courtesy possible by men who are responsible for the tremendous growth of the film industry, it was a disagreeable surprise.

That the guests in attendance were deeply chagrined is evidenced by the different statements from them.

Francois Doublier, of the Paragon Films, Inc., takes the occasion to comment upon Mr. Brisbane's attitude. Among other things Mr. Doublier says:

"My fellow guests and the hosts were palpably discomfited by the point of view of their principal speaker. They discussed its surprises after he had left, and regretted vehemently that he had

been invited, also that he had not waited until his hosts could have enlightened him upon points about which he had admitted his ignorance."

THE BIG FELLOW IS BUSY.

Joe W. Farnham, who is handling the distribution of the Bondhill films, has sold to the Greene Photoplay Co. "The Awakening of Bass Morton," which is the first of a series of one a month to be exploited by the latter concern.

LEWIS A SWIFT WORKER.

Edgar Lewis, who recently joined the Lubin forces to produce special features for the V. S. L. E. program, has finished within the last twelve months eleven feature photoplays. Included in the list are "The Littlest Rebel," "Souls in Bondage," "The Plunderer," "The Bondman" and others.

EXPLOIT LEONORE ULRICH IN SONG.

The Pallas Pictures Company has hit upon a novel idea in conjunction with the advertising of their feature, "The Heart of Paula."

A song has been written entitled "Paula," which will be distributed among the exhibitors and music trade about the time of the presentation of the photoplay. Music stores will have display advertising to the song, associating it with the picture and slides in the different motion picture theatres will inform the patrons where the song may be procured.

The song copy has been attractively made with a striking cover, bearing the photo and autograph of Lenore Ulrich.

FRENCH DIPLOMAT DISPLEASED.

M. Jules Jusserand, the French Ambassador to the U. S., is highly indignant.

It seems the gentleman witnessed a photoplay in Boston called "Madam Le President," in which Anna Held, of *naughty eyes* fame, is starring, and at the conclusion of same stated that the story and characters in no way represented life in France.

The picture is based on the play written by Pierre Veber, himself a Frenchman.

"UNWRITTEN LAW" MAKES IMPRESSION.

Alexander Beyfuss, general manager of the California M. P. Company, made a hurried trip to Chicago last week for the purpose of arranging a trade showing of "The Unwritten Law," with Beatriz Michelena.

The Ziegfeld Theatre was used for the exhibition, and many well known State rights buyers and representatives of the local dailies reviewed the feature, which made a favorable impression.

A number of desirable contracts for territorial rights were closed as a result of the showing.

The Raver Film Corp. is marketing for the Austrian Government a motion picture, called "Austria at War."

Alice Brady, daughter of Wm. A. Brady, who made her appearance soon on Broadway in a legitimate production, will return to the films at the conclusion of her engagement in the spoken drama.

Nita Davis has been secured by the Mutual to appear in the screen version of B. M. Bowers' "Happy Family" series.

Only two directors are working at the Biograph studios now, J. F. McDonald and Frank Coyle. There are but few artists in stock, and the casts are made up of types selected for each picture. It has not yet been decided whether the Bio. will return to the East this year or not, but they probably will.

Louise Glau and Charles Ray, with Howard Hickman and Cecil Standing, with the direction of Raymond West, have made a big feature of the Vampire story, which elevates Louise to the star class. It is probable that she and Ray will be co-starred in this.

George Sargent is very busy with the new American serial story in which Tom Chatterton, Juanita Hanson, Lamar Johnston and other clever people are cast. The company spent several days in and around Los Angeles, getting some shipping stuff at San Pedro and other places.

TIMELY PICTURE TOPICS.

"Defense or Tribute" has been booked for Poughkeepsie, Newburgh, New Haven, Plainfield, Mount Kisco, Beacon and Highland Falls.

Lenore Ulrich, who is starring in the Pallas pictures, has had a song written and dedicated to her entitled "Paula."

On May 15, which is set for "Actors' Day," some one hundred and eighteen houses in the West have volunteered to contribute a portion of their receipts to the fund. Every M. P. interest is joining hands. Wm. N. Selig and Geo. K. Spoor are prominent and active in the movement.

The *Los Angeles Express* issue of March 4 devoted almost two columns to Ernest Shipman and a five pound bass which he "hooked" at Silver Lake.

Louise Lester, who is known for her proficiency in character parts, has been selected for a new role in a forthcoming American Film Co. release.

"The Secret Mating," a five reel American, will have in its cast Harry Keenan and Leona Hutton.

The Philadelphia general committee of the M. P. campaign for the Actors' Fund of America, met Monday night in Philadelphia and suggested plans for helping the collection of \$500,000 in fifteen weeks for the Actors' Fund.

Charlie Chaplin has parted with one half his \$150,000 bonus from the Mutual Co. Brother Sid received \$75,000 for his managerial efforts.

Ormi Hawley, for five years a featured star in Lubin and other pictures has signed to appear for the Wm. Fox Company.

The name of the new Triangle feature in which Douglas Fairbanks is to star has not been announced as yet, although it is near completion.

In the "Hand of Peril" nine rooms of a house are shown, with action occurring in each room simultaneously.

President Williams of the Park Board of Baltimore, Md., has refused to allow films of love making or kidnapping to be taken in Druid Hill Park, in Baltimore.

The speech made by Arthur Brisbane, to the film men, at the Astor, New York, recently, has caused many motion picture folk to cease reading the *New York Journal*.

"The Stepping Stone" is the name of the new Triangle release in which Frank Keenan will make his reappearance on the screen. The feature is scheduled for release April 1.

FAMOUS PLAYERS
48 SUPREME PHOTPLAYS A YEAR

THE SYMBOL
SCREEN SUPREMACY



**THE SIGN OF THE HIGHEST AND
MOST CONSISTENT PHOTPLAY
STANDARD IN THE WORLD.**

Released on Paramount Program

FAMOUS PLAYERS FILM ©

ADOLPH ZUKOR, PRESIDENT
DANIEL FRERMAN, GENERAL DIRECTOR
124-130 WEST 56th STREET, NEW YORK
CANADIAN DISTRIBUTORS—FAMOUS PLAYERS FILM SERVICE LTD.

FEATURE FILM DIRECTORY.

EQUITABLE.

Feb. 21—"THE QUESTION," five reels. Margaret Leslie.
 Feb. 28—"THE PRICE OF HAPPINESS" five reels. Mary Boland.
 Mar. 6—"THE DEVIL'S TOY," five reels. Adele Blood.
 Mar. 13—"MAN AND HIS ANGEL," five reels. Jane Gray.
 Mar. 20—"PASSEUR" five reels. Charles Cherry.
 Mar. 27—"THE STRUGGLE," five reels. Frank Sheridan.
 April 3—"HER GOD," five reels. Gail Kane.
 April 10—"THE CHAIN INVISIBLE," five reels. Bruce April 10—"THE CHAIN INVISIBLE," five reels. Bruce McRae.

METRO.

Feb. 21—"THE PRICE OF MALICE" (Rolle), five reels. Hamilton Revelle.
 Feb. 21—"A CORNER IN COTTON" (Quality), five reels. Marguerite Snow.
 Feb. 28—"THE SOUL MARKET" (Popular), five reels. Mme. Petrova.
 Mar. 6—"THE BLINDNESS OF LOVE" (Rolle), five reels. Julius Steger.
 Mar. 18—"LOVEY MARY" (Columbia), five reels. Mary Miles Minter.
 Mar. 20—"HER GREAT PRICE" (Rolle), five reels. Mabel Taliaferro.
 Mar. 27—"THE WALL BETWEEN" (Quality), five reels. Bushman and Bayne.
 April 3—"THE KISS OF HATE" (Columbia), five reels. Ethel Barrymore.

WM. FOX.

Feb. 20—"FIGHTING BLOOD," five reels.
 Feb. 27—"THE WITCH," five reels.
 Mar. 6—"THE MARBLE HEART," five reels.
 Mar. 13—"GOLD AND THE WOMAN," five reels.
 Mar. 20—"THE BONDMAN," five reels.
 Mar. 27—"A WIFE'S SACRIFICE," five reels.

KLEINE-EDISON.

Feb. 9—"THE MARTYRDOM OF PHILLIP STRONG" (Edison), five reels. Mabel Trunelle.
 Feb. 16—"THE SCARLET ROAD" (Kleine), five reels. Anna Nilsson.
 Feb. 23—"AT THE RAINBOW'S END" (Edison), five reels. Carol McComas.

MUTUAL MASTERPIECES.

Mar. 2—"EMBERS" (American), five reels. Arthur Maude and Constance Crawley.
 Mar. 4—"THE HEART OF TARA" (Centaur), five reels. Wm. Clifford and Margaret Gibson.
 Mar. 6—"ACCORDING TO LAW" (Gaumont), five reels. Mildred Gregory and Howard Hall.
 Mar. 9—"TRUE NOBILITY" (American), five reels. Helene Rosen and E. Forrest Taylor.
 Mar. 11—"THE FLIGHT OF THE DUCHESS" (Thanhouser), five reels. Gladys Hulette.
 Mar. 13—"IN THE WEB OF THE GRAFTERS" (Singer), five reels. Edythe Sterling and Norbert Myles.
 Mar. 16—"A BIRD OF PREY" (Thanhouser), five reels. Robert Whittier and Kathryn Adams.
 Mar. 18—"OVERALLS" (American), five reels. Rhea Mitchell and Wm. Stowell.
 Mar. 20—"THE HAUNTED MANOR" (Gaumont), five reels. Iva Shepard.
 Mar. 23—"THE BRUISE" (American), five reels. Wm. Russell and Charlotte Burton.
 Mar. 25—"THE HIDDEN LAW" (Centaur), five reels. Wm. Clifford.

PATHE.

Jan. 17—"THE LOVE TRIAL" (Pathé), five reels. All Star Cast.
 Jan. 24—"HAZEL KIRK" (Wharton), five reels. All Star Cast.
 Feb. 14—"THE SHRINE OF HAPPINESS," five reels.

PARAMOUNT.

Feb. 21—"BLACKLIST" (Lasky), five reels. Blanche Sweet.
 Feb. 24—"HE FELL IN LOVE WITH HIS WIFE" (Pallas), five reels. Florence Rockwell.
 Feb. 28—"DIPLOMACY" (Famous), five reels. Marie Doro.
 Mar. 2—"POOR LITTLE PEPPINA" (Famous), six reels. Mary Pickford.
 Mar. 6—"TO HAVE AND TO HOLD" (Lasky), five reels. Mac Murray.
 Mar. 9—"BEN-BLAIRE" (Pallas), five reels. Dustin Farnum.
 Mar. 13—"FOR THE DEFENSE" (Lasky), five reels. Fannie Ward.
 Mar. 16—"CODE OF MARIE GRAY" (Morosco), five reels. Constance Collier.
 Mar. 20—"THE LOST BRIDEGROOM" (Famous). John Barrymore.
 Mar. 23—"THE SALESLADY" (Famous). Hazel Dawn.
 Mar. 27—"AUDREY" (Famous), five reels. Pauline Frederick.
 Mar. 30—"THE SOWERS" (Lasky), five reels. Blanche Sweet.
 Apr. 3—"HEART OF PAULA" (Pallas), five reels. Lenore Ulrich.

TRIANGLE.

Feb. 20—"PEGGY" (Kay-Bee), seven reels. Billie Burke.
 Feb. 27—"DON QUIXOTE" (Fine Arts), five reels. De Wolf Hopper.
 Mar. 5—"HELL'S HINGES" (Kay-Bee), five reels. Wm. S. Hart.
 Mar. 5—"DAPHNE AND THE PIRATE" (Fine Arts), five reels. Lillian Gish.
 Mar. 5—"WIFE AND AUTOMOBILE" (Keystone), two reels. Wm. Collier.

Mar. 5—"THE JUDGE" (Keystone), two reels. Chas. Murray.
 Mar. 12—"THE FLYING TORPEDO" (Fine Arts), five reels. John Emerson.
 Mar. 12—"THE VILLAGE BLACKSMITH" (Keystone), two reels. Hank Mann.
 Mar. 12—"BULLETS AND BROWN EYES" (Kay-Bee), five reels. Frank Mills.

UNIVERSAL (RED FEATHER).

Mar. 6—"THE TARGET," five reels. Hobart Bosworth and Jane Novak.
 Mar. 13—"THE POOL OF FLAME," five reels. J. Warren Kerrigan.
 Mar. 20—"DRUGGED WATERS," five reels. Wm. Doolan.
 Mar. 27—"AUTUMN," five reels. Violet Mersereau and Paul Panzer.
 Apr. 3—"BRIGADIER GIRARD," five reels. Lewis Waller.

BLUEBIRD.

Feb. 28—"THE GRIP OF JEALOUSY," five reels. Louise Lovelace.
 Mar. 6—"RUFERT OF HENTZAU," five reels. Jane Gall and Henry Ainley.
 Mar. 12—"THE STRENGTH OF THE WEAK," five reels. Mary Fuller.
 Mar. 19—"THE YAQUI," five reels. Hobart Bosworth.
 Mar. 26—"THE FLIRT," five reels. Marie Walcamp.
 Apr. 2—"TANGLED HEARTS," five reels. Louise Lovelace.

V. L. S. E.

Feb. 28—"THE DISCARD" (Essanay), five reels. Virginia Hammond.
 Mar. 6—"THE HUNTED WOMAN" (Vita), five reels.
 Mar. 20—"THE TWO-EDGED SWORD" (Vita), five reels. Edith Story and Evert Overton.
 Mar. 27—"THE SUPREME TEMPTATION" (Vita), five reels. Antonio Moreno and Dorothy Kelly.
 Apr. 10—"THE VITAL QUESTION" (Vita), five reels. Virginia Pearson.

WORLD FILM.

Mar. 6—"AS IN A LOOKING GLASS," five reels. Kitty Gordon.
 Mar. 13—"THE UNPARDONABLE SIN," five reels. Holbrook Blinn.
 Mar. 20—"THE SUPREME SACRIFICE," five reels. Robert Warwick.
 Mar. 27—"THE HAND OF PERIL," five reels. House Peters.
 Apr. 3—"HUMAN DRIFTWOOD," five reels. Frances Nelson and Robt. Warwick.
 Apr. 10—"THE FEAST OF LIFE," five reels. Clara Kimball Young.
 Apr. 17—"THE SOCIAL HIGHWAYMAN," five reels. Edwin August.

STATE RIGHTS FILMS.

CALIFORNIA M. P. CO.

Feb.—"THE UNWRITTEN LAW," five reels.
 "THE WOMAN WHO DARED," five reels.

RAVER.

"THE OTHER GIRL," five reels.

B. F. MOSS.

"THREE WEEKS," five reels.
 "SALAMANDER," five reels.
 "ONE DAY," five reels.

SUN PHOTOPLAY CO.

"THE PRINCESS OF INDIA," five reels.

PHOTODRAMA CO.

"HOW MOLLY MADE GOOD," five reels.

HANOVER FILMS.

"MARVELOUS MACISTE," six reels.
 "SHOULD A BABY DIE?"

SOL LESSER.

"TH' NE'L DO WELL."

PROGRAMS.

GENERAL.

BIOGRAPH.

Mar. 20—"HIS MOTHER'S SCARF," one reel (Dr.).
 Mar. 22—"THE BATTLE OF TRUTH," three reels (Dr.).

ESSANAY.

Mar. 21—"SEPARATING FROM SARAH," two reels (Dr.).
 Mar. 22—"CANIMATED NOOZ," Pictorial No. 7 (Split).
 Mar. 25—"I WILL REPAY," three reels (Dr.).

KALEM.

Mar. 21—"FOR SWEET CHARITY," one reel (Ham comedy).
 Mar. 22—"A BACHELOR'S ROOST," one reel (Com.).
 Mar. 24—"WHEN THINGS GO WRONG," one reel (Com.).
 Mar. 25—"THE DETECTIVE'S PERIL," one reel (Dr.) (H. of H Series).

LUBIN.

Mar. 20—"THE NEW JANITOR," one reel (Com.).
 Mar. 21—"THE CRASH," two reels (Dr.).

Mar. 23—"A SISTER TO CAIN," three reels (Dr.).
 Mar. 25—"LOVE ONE ANOTHER," one reel (Com.).

SELIG.

Mar. 20—"SELIG-TRIBUNE, NO. 23, one reel (Top.).
 Mar. 20—"NO. 13 WESTBOUND," three reels (Dr.).
 Mar. 23—"SELIG-TRIBUNE, NO. 24, one reel (Top.).
 Mar. 25—"TRILBY'S LOVE DISASTER" (split), one reel.

VIM.

Mar. 23—"BUNGLES LANDS A JOB," one reel (Com.).
 Mar. 24—"BEHIND THE FOOTLIGHTS," one reel (Com.).

VITAGRAPH.

Mar. 20—"A SQUARED ACCOUNT," one reel (Dr.).
 Mar. 24—"FREDDY VERSUS HAMLET," one reel (Com.).
 Mar. 25—"HUSKS," three reels (Dr.).

KNICKERBOCKER STAR FEATURES.
 Mar. 24—"THE WITCH OF THE MOUNTAIN," three reels (Dr.).

MUTUAL.

AMERICAN.
 Mar. 21—"THE CODE OF HONOR," three reels (Dr.).

BEAUTY.

Mar. 22—"CUPID AT CORN'S," one reel (Com.).
 Mar. 26—"THE BUBBLES AND THE BARBER," one reel (Com.).

CUB.

Mar. 24—"JERRY AND THE SMUGGLER," one reel (Com.).

FALSTAFF.

Mar. 21—"PANSY POST, PROTEAN PLAYER," one reel (Com.).
 Mar. 23—"PEDRO, THE PUNK POET," one reel (Com.).

GAUMONT.

Mar. 26—"SEE AMERICA FIRST, NO. 28" and "KEEPING UP WITH THE JONESSES" (split).

MUTUAL.

Mar. 23—"MUTUAL WEEKLY, NO. 64 (Top.).
 Mar. 20—"MASTERPIECE DE LUXE.
 Mar. 23—"MASTERPIECE DE LUXE.
 Mar. 25—"MASTERPIECE DE LUXE.

MUSTANG.

Mar. 24—"SNOW STUFF," three reel (Dr.).

THANHOUSER.

Mar. 22—"THE FIFTH ACE," two reels (Dr.).

VOGUE.

Mar. 23—TITLE NOT REPORTED.
 Mar. 26—TITLE NOT REPORTED.

UNIVERSAL.

RED FEATHER.
 Mar. 20—"DRUGGED WATERS," five reels (Dr.).

NESTOR.

Mar. 20—"LOVE AND VACCINATION" (Com.).
 Mar. 24—"THE WRONG BIRD" (Com.).

GOLD SEAL.

Mar. 21—"THE MADCAP QUEEN OF CRONA" (Com. Dr.).

REX.

Mar. 21—"THE PHANTOM THIEF."
 Mar. 26—"A SOCIAL OUTCAST," three reels (Dr.).

IMP.

Mar. 21—"AIN'T HE GRAND."
 Mar. 24—"THE CRIMSON TRAIL," two reels.

LAEMMLE.

Mar. 22—"THE DESPERADO" (Dr.).
 Mar. 23—"THE SECRET FOE," two reels (Dr.).

L-KO.

Mar. 22—"SCARS AND STRIPES FOREVER," two reels (Com.).
 Mar. 26—"A FRIEND, BUT A STAR BOARDER" (Com.).

POWERS.

Mar. 23—"A TOYLAND MYSTERY" and "AMPRIBIAN ODDITIES" (Split).

BISON.

Mar. 25—"MONNA VANNA," three reels (Dr.).

BIG U.

Mar. 23—"ON DANGEROUS GROUND" (Dr.).

JOKER.

Mar. 25—"IT NEARLY HAPPENED" (Com.).

UNIVERSAL.

Mar. 22—"UNIVERSAL ANIMATED WEEKLY, NO. 12.

"MOTION PICTURE ACTING"—Complete Instruction and real facts for ambitious amateurs. Approved by libraries and directors. Tells How to Prepare for Photoplaying, How Engagements are Secured, How Photo Plays are Produced. Invaluable for Scenario Writers. 101 pages, cloth bound, illustrated. Only 50c, postpaid. Order today. Your opportunity. PRACTICAL PUBLISHING CO., 76 Manhattan Avenue, New York.

PICTURE PLAY REPORTS.

"DOLLARS AND THE WOMAN."

PRODUCED BY LUBIN FILM CO. SIX REELS.

Released March 20. By V. S. L. E.

STORY—An adaptation from the book, "Dollars and Cents," by Albert Payson Terhune. SCENARIO—Well constructed.

DIRECTION—Praiseworthy.

ACTION—Smooth and interesting.

SITUATIONS—Natural.

ATMOSPHERE—Fine.

CONTINUITY—Unbroken.

SUSPENSE—Gripping.

DETAIL—Correct.

COSTUMES—O. K.

ACTING—Very good.

PHOTOGRAPHY—Clear.

CAMERA WORK—Good. Dissolves are timed nicely.

LIGHTING—Some very fine light effects.

EXTERIORS—Well chosen.

INTERIORS—In keeping.

BOX OFFICE VALUE—Should prove a big attraction.

REMARKS.

The story is of the human interest type that embraces every element of naturalness. Free from the gaudy, tiresome and lurid attributes so often seen in pictures, this feature appeals because it is human, and the story is unfolded in a simple and direct manner. A few of the sub-titles are badly phrased, and could stand editing. The situations for the most part are capably handled, and show evidence of splendid direction.

The cast, which comprised Tom Moore, Ethel Clayton, Cranford Kent, Bartley McCullum, Herbert Forster and a mite of humanity who registered on every occasion, was flawless.

A strong screen play, well acted and well directed.

ACTION—One the whole, fair. SITUATIONS—See remarks. ATMOSPHERE—Fine. CONTINUITY—Even. SUSPENSE—Not properly maintained. DETAIL—Lacking. COSTUMES—Right. ACTING—Fair. PHOTOGRAPHY—O. K. CAMERA WORK—Fair. LIGHTING—Average. EXTERIORS—Good. INTERIORS—Natural. BOX OFFICE VALUE—Good for smaller houses.

REMARKS.

In choosing types for this picture the director erred, and in consequence the production suffered. Opportunities for realistic big situations were presented, but owing to the inadequacy of the cast and poor direction they became ordinary. The close ups were not used at the proper moments in many instances, and the sub titles were misplaced.

Wm. Stowell played convincingly, as did a young lady unprogrammed. A fine character part was excellently handled by a stout lady.

REMARKS. Nothing startling is disclosed in this feature, and the action could have been vastly improved, carrying a story of interest to women and children. It will doubtless appeal and prove a fairly good attraction.

Jem.

JULIUS STEGER NEW FILM CO. OFFICIAL.

Julius Steger, well known in theatrical circles, has been elected president and general director of the Triumph Film Corp, and vice president of the Crystal Film Company. Both companies are associated with the World Equitable Combination, and release on its program.

Steger succeeds Arthur Jacobs, who has withdrawn from any connection with the Triumph Co.

"NE'R DO WELL" DRAWS BIG.

At the Hellig Theatre, Portland, Ore., last week, the "Ne'r Do Well," a feature photoplay, did \$7,000 gross on the week.

The picture was originally intended for a showing at the People's Theatre, in that city, but after the advance sale, it was decided to use the Hellig, owing to its larger capacity.

RUSH WORK AT 44th ST. THEATRE.

The Clune Film Producing Company will take possession of the Forty-fourth Street Theatre, New York, on Sunday, April 2, when the work of installing the pretentious stage settings employed in the presentation of "Ramona" will be begun and rushed with all possible dispatch.

Following the launching of the thirteen "reeler," W. H. Clune and his associate, Lloyd Brown, will return to Los Angeles, where they are interested in another big feature picture, "The Eyes of the World."

ANOTHER NEW ONE.

The firm of Cunningham & Pollio have submitted plans for the erection of a large motion picture theatre, to be situated at Fourth and Market Streets, San Francisco.

The price said to have been paid for the site is in the neighborhood of \$1,250,000. When completed the theatre will seat three thousand persons. Wm. L. Gerstle, J. M. Rothschild and Albert Dernham are reported as being the owners.

The New Rialto, on Market, near Seventh, is rapidly nearing completion, and will open about April 10.

This house, which was formerly the American Theatre, is undergoing many changes. Upwards of \$75,000 is being expended to make it the most beautiful of its kind in California.

"BRIGADIER GERARD."

PRODUCED BY RED FEATHER. FIVE REELS.

Released by Universal Film Exchange.

STORY—Melodramatic. Napoleonic era. SCENARIO—Average.

DIRECTION—Poor judgment displayed.

ACTION—Slow.

SITUATIONS—Lack conviction in some instances.

ATMOSPHERE—In keeping.

CONTINUITY—Even.

SUSPENSE—Not properly maintained.

DETAIL—Missing.

COSTUMES—Correct.

ACTING—See remarks.

PHOTOGRAPHY—Average.

CAMERA WORK—Faulty.

LIGHTING—Poor.

EXTERIORS—Natural.

INTERIORS—On the whole, good.

BOX OFFICE VALUE—Doubtful.

REMARKS.

In the screening of this story of the Napoleonic era much is present that is faulty, and the feature on the whole lacks conviction.

It is hard to believe that the moving man carted furniture at night, even in Napoleon's time. The mob scenes are poorly staged, and many inconsistencies are apparent throughout.

The portrayal of Napoleon by A. E. George was passable. Lewis Waller, in the title role, played splendidly, and the Tallyrand of Fernand Mailly was praiseworthy. The remainder of the cast was acceptable.

Frel.

"THE SUPREME TEMPTATION."

PRODUCED BY VITAGRAPH CO. FIVE REELS.

Released March 20. V. S. L. E.

STORY—Melodramatic; locale in France and U. S.

SCENARIO—Weak.

DIRECTION—Fair.

ACTION—Draggy.

SITUATIONS—Forced.

ATMOSPHERE—Not convincing.

CONTINUITY—Uneven.

SUSPENSE—Lacking.

DETAIL—Foreign scenes detail lacking, U. S. scenes O. K.

COSTUMES—O. K.

ACTING—Fine.

PHOTOGRAPHY—Fair.

CAMERA WORK—Average.

LIGHTING—Average.

EXTERIORS—Ordinary.

INTERIORS—On the whole, fair.

BOX OFFICE VALUE—Problematical.

REMARKS.

The story has to do with the affairs of Herbert Du Bois, who falls in love with a grise in Paris, marries her, finally secures a separation and returns to America to learn that his father is financially ruined. The elder Du Bois commits suicide. Son falls in love again with daughter of family lawyer, and marries her, believing his wife to be dead, etc.

The five reels contain fair screen entertainment and a cast that was worthy of a better cause.

Antonio Moreno, as Du Bois, played with fine judgment throughout, and the work of Dorothy Kelly, Mary Maurice and Charles Kent was admirable.

Jem.

SECOND TRIANGLE NIGHT

BETTER THAN FIRST

Reports are continually being received that the second night on which "Triangle" plays are shown are even better than those for the first. Probably it is because the first nighters are so impressed that enthusiastically they recommend TRIANGLE PLAYS to their friends.

TRIANGLE FILM CORPORATION

Brokaw Building, N. Y. C.

"OVERALLS."

PRODUCED BY AMERICAN FILM CO. FIVE REELS.

Released March 18. By Mutual Masterpicture.

STORY—Melodramatic.

SCENARIO—Fair.

DIRECTION—Fair.

PRODUCED BY EQUITABLE FILM CORP. FIVE REELS.

Released March by Equitable Film Corp.

STORY—Society drama.

SCENARIO—Weak construction.

DIRECTION—Fairly good.

ACTION—Slow.

SITUATIONS—Average.

ALL ABOUT PACIFIC COAST PLAYERS.

BY RICHARD WILLIS.

The Vogue Company has turned out an awfully funny comedy of the knockabout order in "Knock-Out Knock-Out Kelly"—some title! In this Jack Dillon, the director, has introduced some capital rapid-fire business which places the comedy on quite a high plane. Dillon is now working on a hospital picture, while Rube Miller is directing and acting in a pre-historic comedy with lots of fun in it.

Two very interesting ladies have decided to drive an automobile from Los Angeles to New York. One is Mrs. Frank E. Woods, the wife of "Spec" Woods, who is now David W. Griffith's right hand man, and the other is Mrs. W. E. Wing, the wife of the well known scenario writer. The car is a Stearns-Knight, belonging to Mrs. Woods. They will travel under the auspices of the Southern California Automobile Association. Good luck to 'em.

Very busy at Lasky's this week. Cecil De Mille is at work on "The Heart of Laura Flynn," with Marie Doro and an especially strong supporting cast. William De Mille has just finished "The Sowers," with Blanche Sweet. Frank Reicher is directing Wallace Reid and Cleo Ridgley, in "The Love Mask," and James Young has Mae Murray working in "Under the Mask."

George Melford, the Lasky director, is making an interesting film, called "The Race," with Victor Moore as his star and with Anita King playing opposite. In this Miss King does a wonderful fall down an incline with an automobile. It is said that Miss King's sister tried to get an injunction to stop the incident, but that George got it over before anything could be done. This is a way Melford has.

Pretty Belle Bennett is the latest addition at Lasky's. She was previously with the Boston people, and is well remembered as having been with the old Nestor Company before it joined the Universal.

David W. Griffith cannot be very far from through with his big set, for he has been working steadily on it for two weeks now. One day he had a number of the extras jumping from the towers and several of them were slightly injured. My! but this is going to be a big thing in every way. Some of the scenes are the most terrific ever attempted.

Ford Beebe, the publicity man, has left the Universal to join the Signal Company under J. P. McGowan. He will write and edit scripts and do some publicity as well. He will soon be as busy as the rest of the people at this busy studio.

At the Signal studios Murdock MacQuarrie is making an unusual film, in five reels, entitled "Nancy's Inheritance." Murdock is playing in it himself, and this is bound to make the photoplay more interesting. The story is by Mrs. MacQuarrie, and Norbert Myles, Edythe Sterling and Mullard Wilson are all well cast. The story is full of good melodramatic opportunities and furnishes a lesson on the necessity of possessing faith.

J. P. McGowan and Helen Holmes are working on the fourteenth episode of "The Girl and the Game," and when the fifteenth and last installment is over and done with they intend to pack their grips and steal away for a much needed holiday, even if a short one. After that McGowan starts producing Frank H. Spearman's "Whispering Smith," in five reels, with himself as Whispering Smith, and with Helen Holmes in the female lead.

At the Universal, Lloyd B. Carleton is producing a five reel called "The Way of the World," in which Hobart Bosworth is starred. One scene is a huge ballroom, which made the many visitors "Oh!" when they noted the costumes of the ladies. It was a revelation to some of them. Some prominent society people took part.

The Smalleys are putting on "The Eye of God," a powerful psychological drama, with Tyrone Power in the lead, and with clever Lois Weber playing opposite to him. It is in five reels.

Richard Stanton will be through with his "Graft" serial in a few weeks. He has accomplished wonders in a very short time, for he has been fairly close up to release dates all the time. Incidentally, he has had to combat a lot of bad weather. His work as the lead is very fine and red-blooded, just what the serial required.

Mack Sennett announces that he is going to increase the comedy companies from twelve to fifteen. This will give them even more time for some of their more important features. It is not so much a question of increasing the output as it is to be able to put even better efforts into the work than heretofore. Sennett is looking ahead.

At the Vitagraph Hollywood studios Rollin S. Sturgeon is still making preparations for his new Blue Ribbon feature. The cast is not yet made up for this. Mr. Sturgeon is greatly relieved now that "God's Country and the Woman" is on its way East.

Lovely weather, a little too hot, if anything. The companies are aiming to work on the open air stages as much as possible, and directors are scheming to get to the sea shore. Rumors of consolidations and splits are rife, but Los Angeles is a hot-bed as far as rumors are concerned, and we have learned by experience not to give credence to anything until it is confirmed.

William S. Hart is to be seen in a romance of the sixteenth century, under Charles Swickard's direction. This week he and P. D. Tabler put up a wonderfully realistic fight which was followed by three cameras to get all the meat possible. Both are powerful men, and the fight is said to have been a corker.



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At the same studios William Wolbert is completing an excellent comedy with an all star cast, and Davie Smith is working on a comedy with Webster Campbell and Mary Anderson in the leads.

Louise Fazenda, Vivian Edwards and Polly Moran all appear to have flourished exceedingly under the Keystone rule. They have a splendid lot of comedienne at the Keystone fun factory now.

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